

# FILM SCORE

VOLUME 4, NUMBER 2



Koyaanisqatsi  
re-recorded!  
page 16

## Discovering Goldsmith

Beginning our massive guide to  
the maestro's work

## THE EXORCIST

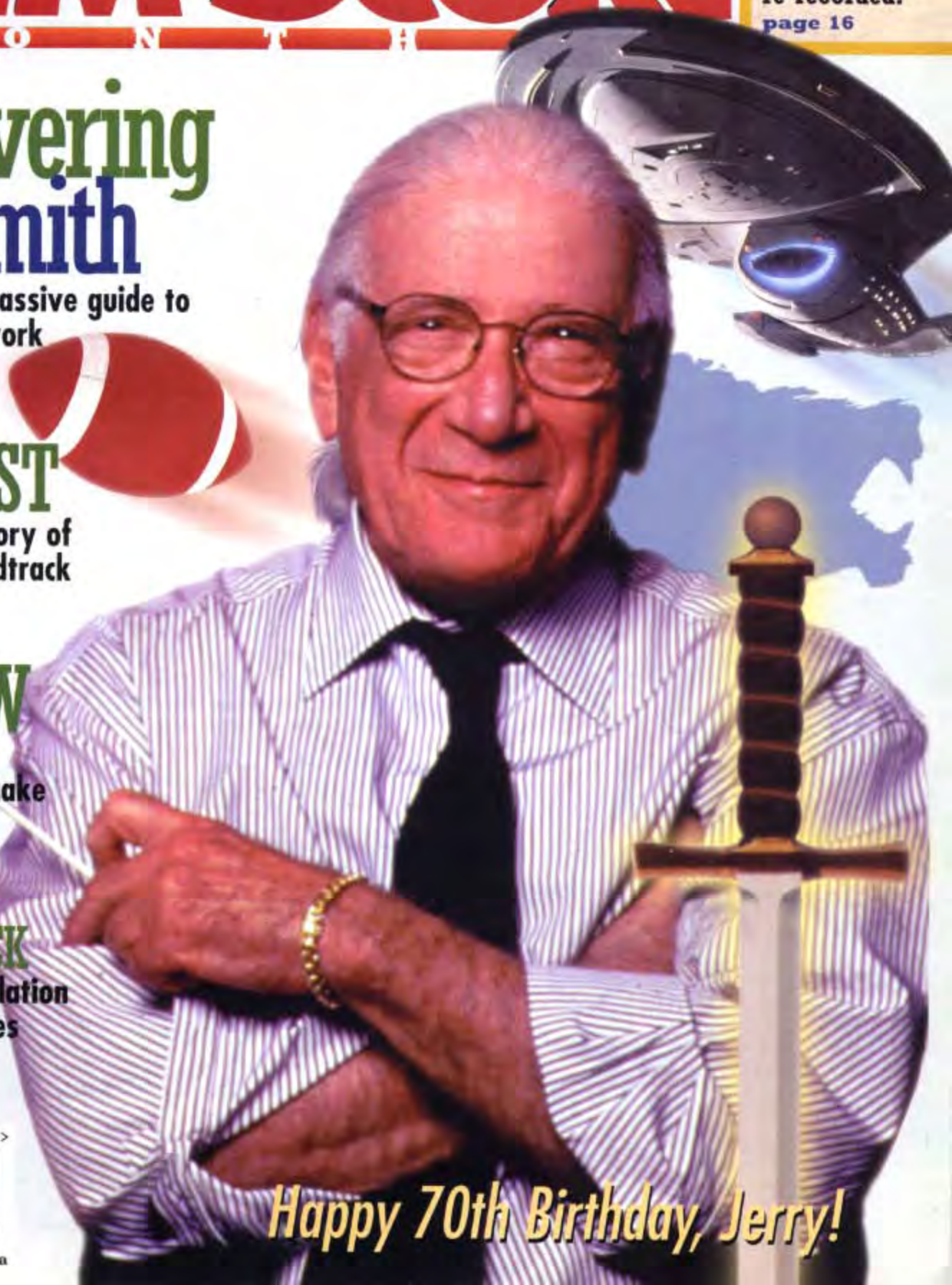
The untold story of  
the lost soundtrack

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# 100 RIFLES

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**In 1969 Jerry Goldsmith wrote his most outrageous** western score: *100 Rifles*, for a South-of-the-Border adventure starring Burt Reynolds, Jim Brown and Raquel Welch. The score takes Goldsmith's western style from *Rio Conchos*, *Bandolero!* and *Hour of the Gun* and elevates it to a new level of excitement and aggression, with Goldsmith's avant garde sensibilities blending brilliantly with Mexican gestures.

**The main title is a robust** tune for horns counter-balanced by mariachi rhythms and effects that ends in an audacious brass flourish. The rest of the score maintains the energy level and should be pure ear candy for Goldsmith aficionados: it flows with memorable melodic nuggets at the same time as it rattles with prepared piano, unusual percussion and even an Indian sitar. Goldsmith fans are well aware of the composer's genius for using instruments in weird ways and in the extremes of their ranges, especially brass; *100 Rifles* is full of such bellicose outbursts.



**This release presents the score not once but twice:** first in stereo, with all but three cues (which were lost) newly remixed at 20th Century Fox; and then in mono (complete) from the original mix made for the film. Yes, this sounds silly, but if it was totally stupid we wouldn't be doing it. Each mix has its pros and cons: the stereo mix is, obviously, stereo, but the mono mix contains nuances and sweeteners (not to mention the three lost cues) which are no longer unavailable. Rather than switch back and forth between sources, we have decided to give *all* of the mixes to you, to decide which you prefer. It's sort of "200 Rifles"!

**It's not often that we say, trust us, you'll like this CD,** but this is one heaping helpin' of Mexican morsels that will fill you with delight. It's a complete Jerry Goldsmith score (twice!) from his glory days of the late '60s, and both mixes of the score are in excellent sound quality. The 16-page booklet features photos from the 20th Century Fox archives and liner notes by Jeff Bond, Doug Adams and Lukas Kendall.

\$19.95 plus shipping

## Track listing for FSMCD Volume 2, Number 1

STEREO		MONO	
1. Main Title	1:25	16. Main Title	1:24
2. The Hanging	3:08	17. The Hanging	3:08
3. Escape and Pursuit	3:52	18. Escape and Pursuit	3:52
4. The Church	1:13	19. The Church	1:12
5. Journey to the Fort	3:54	20. Journey to the Fort	3:54
6. I Want Their Heads	1:37	21. Our String Has Done Run Out	2:12
7. Cliff Fight	1:21	22. I Want Their Heads	1:38
8. Burn and Pillage/Retribution	5:00	23. Cliff Fight	1:22
9. Burning the Stronghold/ New Morning	3:56	24. Downhill Ride	5:12
10. Lyedecker and Sarita	2:30	25. Burn and Pillage/Retribution	5:00
11. Across the Plains	1:04	26. Burning the Stronghold/ New Morning	3:54
12. Ready for Ambush	1:31	27. Lyedecker and Sarita	2:30
13. I'll Go Back	1:33	28. Across the Plains	1:04
SOURCE MUSIC		29. Ready for Ambush	1:30
14. Mariachi #1 (stereo)	2:04	30. Eulogy for Sarita	1:28
15. Mariachi #2 (mono)	1:33	31. I'll Go Back	1:32
		Total time: 77:08	

See inside for ordering information and more news on the FSM Silver Age Classics series!

Composers for Upcoming Releases: **Jerry Goldsmith, Frank De Vol, Franz Waxman, and John Barry!**

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MONTHLY

FEBRUARY 1999

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Captain Video signs back on to  
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FLANKED BY SOME MEMEORABLE CINEMATIC INSPIRA-  
TIONS OF THE 1990S; PHOTOGRAPH BY GARY KRUEGER  
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# The Ultimate Sacrifice

## WHEN IS A FILMMAKER JUSTIFIED IN DISMISSING HIS COMPOSER'S WORK IN THE SERVICE OF ART?

As film music fans, most of us stand by the precept that every film should be scored, preferably with a full orchestra and by a major Hollywood composer. After all, when that occurs, we're rewarded with another album for our collection. It doesn't always matter that a traditional film score might not be the best thing for the film.

It's a common article of faith among film

music fans that Stanley Kubrick's decision to dump an elaborate and sophisticated score by Alex North for *2001: A Space Odyssey* was a huge mistake that denied listeners one of



the composer's most powerful works... this despite the fact that the director's musical choices (among them Also Sprach Zarathustra, the Blue Danube Waltz, and avant garde selections by Ligeti) were among the most distinctive aspects of the film. With the recent release of an expanded soundtrack album for William Friedkin's *The Exorcist*, we have another example of a superb and experienced film composer (Lalo Schiffrin) having his score (literally) thrown out in favor of previously composed pieces by Mike Oldfield, Anton Webern, Krzysztof Penderecki, and Hans Werner Henze.

Both *2001* and *The Exorcist* are widely regarded as classic motion pictures, yet on hearing that they had original scores composed for them, the reaction from film music fans (sometimes before they even hear the scores themselves) is often that the movies would have been better with their specially-composed music. But while there's no doubt that both North and Schiffrin were badly treated in both cases, the decisions of Kubrick and Friedkin, informed by their intimate knowledge of what each film was attempting to do, have been borne out by time. North's potent score would have made *2001: A Space Odyssey* into an imposing, elegant science fiction epic... but Kubrick was after a half-ironic experiment in postmod-

ernism, open to interpretation from every audience member. North's music would have probably helped audiences to understand the movie better, but Kubrick's intention was not to create a standard, linear narrative.

*The Exorcist* was a supernatural horror film that depended for its effectiveness on treating its fantastic subject matter with absolute realism. Lalo Schiffrin's amazing score, while technically brilliant, would have still mired the film in the conventional expectations of the horror genre that Friedkin's documentary-style approach was designed to avoid. The disconnected nature of the avant garde pieces Friedkin eventually used (including the early minimalism flagship *Tubular Bells* by Oldfield) kept audiences off-guard and convinced that they were watching less a hoary Hollywood construct than a chilling glimpse at something that could actually happen. The same could even be said for Jerry Goldsmith's *Alien*, a masterpiece of avant garde composition that was somehow made even more effective in the film through brutal cue-switching and substitution.

Here at *Film Score Monthly*, we probably report on a half-dozen high-profile rejected scores every year. And it's true that most of the films in question go on to be turkeys, with the final score or composite soundtrack a dreary mess of bad edits and confused points of view. But once in a blue moon there is a movie so unique and so well-made that it justifies the artistic decisions of the filmmakers, even when they come at the disservice of an esteemed composer who was improperly instructed. When this happens, we should put aside our outrage and recognize the achievement of the film. The ends may not justify the means (the poor treatment of the composers) but the means should not invalidate the ends.

*Jeff Bond*  
Jeff Bond

*Lukas Kendall*  
Lukas Kendall



Rush Hour • Tango • Money Talks  
Something to Believe In • The Beverly Hillbillies • F/X2  
Face to Face • Original Sin • The Neon Empire  
Shakedown on the Sunset Strip • Earth Star Voyager  
Berlin Blues • The Dead Pool • The Fourth Protocol  
Out on a Limb • Black Moon Rising • Beverly Hills Madam  
The Ladies Club • The Mean Season • Triplecross • A.D.  
Bad Medicine • The Bridge Across Time • The New Kids  
Tank • Command 5 • Spraggue • The Osterman Weekend  
Startight: The Plane • The Ring • The Land • The Sting II  
Doctor Doom • Hayworth: The Love Goddess  
Sudden Impact • Amityville 4: The Possession  
Falc • Class of 1984 • Fast Walking  
The Seduction • A Strange Compulsion • Victims  
La Balle • Buddy Buddy • Chicago Story  
The Fridays of Eternity • The Run Out  
The Nuke • Erubaker • The Big Brawl  
The Competition • Loophole • The Concorde: Airport '79  
Serial • The Nashville Horror • Boulevard Nights  
Escape to Athena • Institute of Vengeance  
Love and Bullets • The Cat from Outer Space  
The Marlow • The Nativity • The 7th Sin • It's Mistress  
Nunzio • Return from the Mountain • Rollercoaster  
Day of the Animals • Good Against Evil • Telefon  
The Eagle Has Landed • Special Delivery • Sky Riders  
Brenda Starr • St. Ives • Voyage • The Unborn  
Foster and... • Master Gunfighter  
Starsk and Hutch • Delancey Street • The Crisis Within  
Guilty or Innocent • Sheppard Murder Case  
The Four Musketeers • Back to the Future • The Apes  
Petrocelli • Golden Rule • Man on a Swing  
Nightmares • Starsky and Hutch • Magnum Force  
Charley Varrick • Enter the Dragon • Harry in Your Pocket  
Hunter • The Neptune Factor • Rage • Joe Kidd  
Prime Cut • The Wrath of God • The Hellstrom Chronicle  
Earth II • Pretty Maids All in a Row • The Beguiled  
Escape • The Christian • Dirty Harry  
Mrs. P. • Welcome Home • Johnny Bristol  
Kelly's Heroes • Pussycat • I Love You • THX 1138  
The Young Lawyers • The Mask of Sheba • The Aquarians  
I Love My Wife • Imago • WUSA • The Cat • Che!  
The Young Lawyers • Bullitt • Coogan's Bluff • Sol Madrid  
The Fox • The Brotherhood • Hell in the Pacific  
Mission Impossible Versus the Mob  
Cool Hand Luke • The Rise and Fall of the Third Reich  
Where Angels Go, Trouble Follows • Mannix  
How I Spent My Summer Vacation • Sullivan's Empire  
The President's Analyst • The Venetian Affair •  
Way Way Out • Who's Minding the Mint?  
Mission: Impossible • THE Cat • The Domsday Flight  
I Deal in Danger • Murderers' Row  
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# NEWS

EVENTS • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
SILVER AGE NEWS

## It's a Bird, It's a Plane... It's 2CDs, Man!



Rhino Records will release a 2CD complete-score restoration of *Superman: The Movie* (John Williams), produced by Nick Redman and Michael Matessino—the team behind the *Star Wars Trilogy* Special Edition 2CD sets. Complete track lists and packaging information are not yet available, but the release is expected to have the entirety of Williams's original recording with the London Symphony Orchestra (newly remastered), in film chronological order and with several alternates. Julie D'Angelo is the project supervisor for Rhino.

This announcement comes after several months of letter writing campaigns organized by Internet websites hoping to have a release for last year's 60th anniversary of the comic book, and 20th of the movie. There was also a 2CD but incomplete re-recording by Varèse Sarabande released last October. Rhino's 2CD set of the original soundtrack will be out probably in August.

## Licensed to Thrill

New label Compass III will release an expanded score-only CD of *Tomorrow Never Dies* (David Arnold) later this year. The existing A&M album had to be produced before Arnold completed his score, so it omitted most of the final third of the movie.

Compass III's new release will include these unreleased sections.

Virgin will release a score album to the 1998 *Psycho* remake, featuring Danny Elfman and Steve Bartek's newly recorded adaptation of Bernard Herrmann's classic music. The existing soundtrack album has less than five minutes of score.

## Chopper Disc Lands

The Airwolf Appreciation Association will release a 2CD set in March of *Airwolf* TV themes and cues by Sylvester Levay and Udi Harpaz; the first CD features 23 cues adapted and performed on synthesizers from various episodes, and the second CD features composer Sylvester Levay's own, suite-form adaptations of his music. You'll believe a helicopter can fly—fast!

The release is limited to 500 copies and will be available only through the fan club; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.janmichaelyvincent.com/airwolf/themes>.

## Odds and Ends

Alan Silvestri is slated to be a part of the DVD commentary of *Practical Magic*. Maurice Jarre's score is isolated on *The Train* DVD.

The Disney Store recently ran a promotion in which the soundtrack to *101 Dalmatians* (the original animated film) was offered (along with a lithograph) to those pre-ordering the videotape. This is so far the only way to get the CD.

Collectors fishing for rarities should also pick up the *Prince of Egypt* "Deluxe Collector's Package," containing two movie tickets, a children's book, and a CD, *Selections from the Prince of Egypt*, which includes two Hans Zimmer score tracks not found on the soundtrack album: "It Is Only Beginning" (3:43) and "Chariot Race" (6:27).

Rockaway Records in Los Angeles has acquired the entire inventory and collection of Keith McNally's West Point Records—hundreds of soundtrack LPs from the '50s, '60s, '70s and '80s.

Write for a list: Rockaway Records, 2395 Glendale Blvd, Los Angeles CA 90039; ph: 323-664-3232, fax: 323-664-0956, [www.rockaway.com](http://www.rockaway.com).

## And the Nominees Are...

The 1998 Grammy nominations have been announced, with winners to be revealed on February 24. The Grammys cover the calendar year from October 1, 1997 through September 30, 1998, which is why some late '97 films are included.

**Best Instrumental Composition Written for a Motion Picture or for Television**

*Amistad*, John Williams

(DreamWorks).

*Bulworth*, Ennio Morricone

(RCA Victor).

*City of Angels*, Gabriel Yared

(Warner Sunset/Reprise).

*Rush Hour*, Lalo Schiffrin (Aleph).

*Saving Private Ryan*, John Williams

(DreamWorks).

**Best Song Written for a Motion Picture or for Television**

"I Don't Want to Miss a Thing"

from *Armageddon*; Diane

Warren (performed by Aerosmith, on Columbia).

"My Heart Will Go On" from *Titanic*, James Horner & Will Jennings (Celine Dion, 550 Music/Sony Classical).

"Tomorrow Never Dies" from *Tomorrow Never Dies*; Sheryl

Crow & Mitchell Froom (Sheryl Crow, A&M).

"True to Your Heart" from *Mulan*, Matthew Wilder & David Zippel (98 Degrees and Stevie Wonder, Walt Disney).

"Uninvited" from *City of Angels*, Alanis Morissette (Alanis Morissette, Warner Sunset/Reprise).

**Other Grammy nominees...**

James Horner also received nominations for his song "My Heart Will Go On" from *Titanic* for Record of the Year (i.e. single or track from an album) and Song of the Year. The same recording got Celine Dion a nomination for Best Female Pop Vocal Performance.

**Curiously, Horner's *Titanic* album was snubbed in the Best Instrumental Composition Written for a Motion Picture or for Television category.**

The Broadway cast version of *The Lion King* was nominated for Best Musical Show Album, with Mark Mancina as producer (Walt Disney Records).

Kenny G's version of "My Heart Will Go On (Love Theme from *Titanic*)" on Arista was nominated for Best Pop Instrumental Performance. Also nominated in that category was The Dust Brothers' rendition of "The X-Files Theme" by Mark Snow, from *The X-Files: The Album* (Elektra). Longtime film and television

# Record Label Round-Up

News of the albums you've been waiting for

**Aleph** Due February or March is the first CD of *Mannix*, the original 1969 TV soundtrack album plus some newly recorded tracks. Forthcoming are *The Eagle Has Landed* (1977) and *Voyage of the Damned* (1976).

See [www.alephrecords.com](http://www.alephrecords.com) or [www.schiffrin.com](http://www.schiffrin.com).

**Atlantic** Due February 9: *Message in a Bottle* (various, three tracks Gabriel Yared score). February 16: *Three to Tango* (various). April 27: *Anywhere but Here* (various).

**BMG Classics** Forthcoming are Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson).

**Brigham Young University** *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is expected in March, mastered from acetates donated to BYU's film music archives.

Order from Screen Archives Entertainment, info below.

**Capitol** Due February 2: *Blast from the Past* (new Alicia Silverstone film, various, one cut Steve Dorff score). March 23: *Never Been Kissed* (various).

**Cinesoundz** Due February: *Signore Rossi* (compilation of music from Italian animated series, Bruno Bozzetto), to be released on Crippled Dick Hot Wax!; and *Canto Morricone Vol. 3: The '70s* and *Canto Morricone Vol. 4: The '80s and '90s*, collec-

tions of Ennio Morricone songs to be released on Bear Family.

March: *Serial Lover* (Bruno Coulais, French black comedy), to be released on Virgin.

Also forthcoming: the outside-Japan version of Jo Hisaishi's score for *Princess Mononoke*, on Milan/BMG, and the soundtrack to the German-Canadian sci-fi *Lexx: The Series* (Marty Simon), to be released on Colosseum.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; [www.cinesoundz.de](http://www.cinesoundz.de).

**Citadel** Due March is *The Paper Brigade* (Ray Colcord), symphonic score to new children's film.

Still forthcoming is a television CD: *Wichita Town Suite #2* (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

**Compass III** *A Simple Plan* (Danny Elfman score) was released in late January. Forthcoming is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold), see above.

**Div.1** Due February 16 from this Warner Bros. subsidiary is a score album for *You've Got Mail* (George Fenton).

**Fifth Continent** Didgeridoo Music has taken

over distribution of Fifth Continent labels (Southern Cross, Label X); they can be reached at PO Box 326, Spit Junction NSW 2088 or PO Box 333, Brighton, East Sussex BN1 2EH, England.

The DTS 5.1 CD of *The Best Years of Our Lives* will be completed in May for release by DTS and Image Entertainment later this year. This will be playable on DTS equipment only.

**GNP/Crescendo** Due early spring is *Seven Days* (Scott Gilman), UPN TV series. There is no further information on a CD of Russell Garcia's *Fantastica* space music concept album (not a soundtrack) from the 1950s.

**Hammer** *Volume Two* in Hammer's new series of original soundtrack CDs (from GDI Records in England) is expected in June, to feature a variety of finale cues from Hammer films.

*Volume One* is now available in the U.S. exclusively from *Scarlet Street* magazine, PO Box 604, Glen Rock NJ 07452; see [www.hammerfilms.com](http://www.hammerfilms.com).

**Hip-O** Due March 9: *The Best of Shaft* (Isaac Hayes, various; music from all three *Shaft* films).

Coming in late spring and early summer are "Reel" composer compilations, featuring previously released tracks and some rarities from vinyl; titles and dates to be announced.

**Hollywood** Forthcoming are song compilations only: March 2: *The Other Sister*; *SLC Punk*. March 30: *The P.J.'s* (Eddie Murphy Fox claymation comedy). April 6: *Ten Things I Hate About You*. April 27: *The Virgin Suicides*.

**Intrada** Due March is an expanded score CD to *Lost in Space* (Bruce Broughton).

composer Patrick Williams picked up two nominations: one for Best Instrumental Arrangement for "In the Still of the Night" (from *SinatraLand*, on Capitol), and one for Best Instrumental Arrangement Accompanying Vocal(s) for "Breath of Heaven (Mary's Song)" from MCA Nashville's album of the same name. Michel Legrand was also nominated for Best Instrumental Arrangement, for "Where or When" (he also wrote the song) from the album *Happy Radio Days* (Erato Records).

Finally, a Boston Pops conductor past and present each landed nominations for Best Classical Crossover Album: John Williams

for *Gershwin Fantasy* (he conducted the LSO and violinist Joshua Bell and also played piano, on Sony Classical), and Keith Lockhart for *The Celtic Album* (conducting the Boston Pops and a variety of soloists, on RCA Victor).

For complete information, see [www.grammy.com](http://www.grammy.com).

## GOLDEN GLOBES

Winners were scheduled to be announced January 24:

### Best Original Score for a Motion Picture

Burkhard Dallwitz, *The Truman Show* (additional music by Philip Glass). Jerry Goldsmith, *Mulan*.

Randy Newman, *A Bug's Life*. Stephen Schwartz & Hans Zimmer, *The Prince of Egypt*. John Williams, *Saving Private Ryan*.

### Best Original Song for a Motion Picture

"The Flame Still Burns" from *Still Crazy*, Mick Jones, Marti Frederiksen & Chris Difford. "The Mighty" from *The Mighty*; Sting & Trevor Jones. "The Prayer" from *Quest for Camelot*, David Foster & Carole Bayer Sager (Italian translation by Alberto Testa and Tony Renis). "Reflection" from *Mulan*, Matthew Wilder & David

Zippel.

"Uninvited" from *City of Angels*, Alanis Morissette.

"When You Believe" from *The Prince of Egypt*, Stephen Schwartz.

## OSCAR NEWS

The Best Dramatic Score and Best Comedy or Musical Score awards will be re-combined into a single category starting with the 1999 competition. The award was split in 1994 (for the 1995 awards year) because Disney musical productions had been dominating, but the playing field has leveled out recently. This decision does not affect the upcoming 1998 ceremonies. FSM



Due May is the "Excalibur" series recording of *Jason and the Argonauts* (Bernard Herrmann, 1963), with Bruce Broughton conducting the Sinfonia of London.

Intrada's next composer promo is *Terror in the Aisles* (1983) for John Beal.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; [www.intrada.com](http://www.intrada.com).

**Koch** Due April is an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand.

Forthcoming are a Franz Waxman chamber music CD (St. Clair Trio), including many film pieces; a Rózsa solo piano album; a Korngold CD featuring the composer's complete music for piano; and a Korngold songs CD.

**Marco Polo** John Morgan and William Stromberg's next recording projects are a Roy Webb CD featuring music for Val Lewton films (*The Cat People, I Walked with a Zombie, Bedlam, The Seventh Victim, The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Due 1999: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Forthcoming from Swiss producer/conductor Adriano in 1999: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée, Les parents terribles, Thomas l'imposteur, Ruy Blas*) and Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*. And in the year 2000: Auric: *Suites from Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

**Milan** February 23: *Molly* (Trevor Jones).

**PolyGram** Coming on London: February 2: *Rushmore* (various). February 9: *Jawbreaker* (various), *The Song of Terezin* (Franz Waxman concert work, coupled with *Requiem Ebraico* by Eric Zeisl), *Tango* (Lalo Schiffrin). February 23: *Still Crazy* (various), *The Beyondness of Things* (John Barry non-soundtrack work, U.S. edition).

Coming from Decca in England in April is a score album for *Playing by Heart* (John Barry), representing the music as Barry

intended it for the picture.

Due at the times of their films are *Loss of Sexual Innocence* (Mike Figgis) and *A Midsummer Night's Dream* (Simon Boswell plus opera).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

**Razor & Tie** Due April 27: *Reds* (various).

**Restless** The U.S. edition of the expanded *Once Upon a Time in America* (1984) CD is still unscheduled, but will be released. The disc features the existing album of Ennio Morricone's masterpiece plus unreleased cues and demo tracks.

**Rhino** Due February 15: *Irving Berlin in Hollywood* (25 Berlin songs from films).

Coming in May is a 2CD set of Golden Age M-G-M film music, featuring themes from 37 films (1935-1965), many previously unreleased—see last issue for list of premieres.

Coming in August, you'll believe a man can fly—see above for full details.

See [www.rhino.com](http://www.rhino.com).

**Rykodisc** Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

Due February 3: *Reel Love*, a compilation featuring cues from *Last Tango in Paris, Two for the See Saw, Gaily, Gaily*, and other UA soundtracks.

February 23: *I Want to Live!* (Johnny Mandel, featuring Gerry Mulligan and other West Coast artists)—two original LPs on one CD; and *Johnny Cool* (Billy May, with two vocal tracks by Sammy Davis, Jr.).

April 27: *The Battle of Britain* (Ron Goodwin/Sir William Walton) and *A Bridge Too Far* (John Addison).

June 8: *The Missouri Breaks* (John Williams) and *Heaven's Gate* (David Mansfield). *Heaven's Gate* will include previously unreleased music.

See [www.rykodisc.com](http://www.rykodisc.com).

**Screen Archives Entertainment** Forthcoming is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University. Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western).

Order from S.A.E. at PO Box 5636, Washington DC 20016-1236; ph: 202-364-4333; fax: 202-364-4343; <http://www.screenarchives.com>.



## Jerry's Music is Killer!

We care about you readers too much to disappoint: this month's Silver Age Classics release is a rip-roaring Jerry Goldsmith western, *100 Rifles* (1969). It takes about three seconds of listening to this score to realize how absolutely fantastic it is—Mexico, here we come!

Since 1994 we have had a complete infor-

mation blackout in FSM about bootleg recordings, which we feel to be rip-offs of the composers and film companies, and also of you, the consumers. We are lifting this blackout (though just for this paragraph) to mention that there was a German bootleg CD of *100 Rifles* a few years ago of terrible quality. It therefore brings us great pleasure to introduce our legitimate CD which blows away the boot: not only does our album feature a pristine transfer of the mono tape which was most likely the original source for the boot (several generations

removed), but it also includes a new stereo mix of most of the tracks. What else? Our CD features informative liner notes and attractive packaging, we're paying the people who deserve to be paid for their property—and it's still cheaper.

We hope fans enjoy this resurrection of a fantastic Jerry Goldsmith score, and also take faith that good things will happen in time. We're putting our money where our mouth is, and we hope you support our efforts. See inside front cover for more details on *100 Rifles*. As always, send your suggestions for future releases: FSM Silver Age Classics, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036; [Lukas@filmscore-monthly.com](mailto:Lukas@filmscore-monthly.com).

Also this month we are happy to offer *John Barry: A Life in Music* to our U.S. readers, as this British book is not otherwise available in the States. It's an amazing collection of information and photographs on everything John Barry has ever done, by Barryphiles Geoff Leonard, Pete Walker and Gareth Bramley. See pg. 41 for more information, and for a handy ordering form.

Composers for Next Month's Release: Jerry Goldsmith and Frank De Vol—two vintage scores on one CD!

FSM



**Silva Screen** Forthcoming in the U.K.:

February: 1) *Cider with Rosie* (Geoffrey Burgon television drama), also including Burgon's television music to *Silent Witness*, *When Trumpets Fade* and *Turning World*. 2) *Tito Beltran: A Tenor at the Movies* (Paul Bateman cond. City of Prague Philharmonic and Crouch End Festival Chorus) featuring various well-known arias and songs featured in films. 3) *The Great British Film Music Album: 60 Glorious Years 1938-1998*, 2CD set compiled from Silva's various re-recordings.

March: An expanded edition of *Rambo II* (Jerry Goldsmith, 1985) and *Zulu: The Film Scores of John Barry* (Nic Raine cond. City of Prague Philharmonic and Crouch End Festival Men's Chorus), a 2CD set featuring the complete *Zulu* score plus suites and themes from *The Tamarind Seed*, *Love Among the Ruins*, *My Sister's Keeper*, *Mr. Moses*, *The Cotton Club*, *The Deep*, *The Specialist*, *King Rat*, *The Last Valley*, *Mercury Rising*, *King Kong*, *Hammett*, *Frances and Dances with Wolves* (film version of "The Buffalo Hunt").

The above are European releases only, but U.S. editions will be released of the Barry album and the British film music collection (the latter reduced to one 75-min. disc).

**Sire** February 23: *A Walk on the Moon*.

**Sonic Images** Due February 9 are four more episode-score CDs for *Babylon 5*: "Falling Towards Apotheosis," "Darkness Ascending," "Objects at Rest" and "Sleeping in Light." The latter two will be available exclusively through [www.sonicimages.com](http://www.sonicimages.com) for the first six weeks, and then released in stores in late March. Also due February 9: *Music for Films, Vol. 2* (Christopher Franke).

**Sony** Coming on Sony Classical: March 2: *Jazz in Film*, a Terence Blanchard jazz album of film themes by various composers. March 9: *The King and I* (Warner Bros. animated, Rodgers & Hammerstein). May 18: *The Red Violin* (John Corigliano; Joshua Bell, violin). June: *Cinema Serenade 2*, a new recording conducted by John Williams (Itzhak Perlman, soloist) of Golden Age film themes, many newly arranged by Williams.

Sony is preparing a 26CD box set, for May 1999 release, to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling two soundtrack discs to be included in the box.

**Super Tracks** Upcoming promos from Super Collector are *Big Trouble in Little China* (Alan Howarth) and *Fantasy Island* (John Ottman)—both ready in February—and *The*

*Incredible Hulk* (TV, Joe Harnell), ready later in the year. These will have limited availability to collectors.

See [www.supercollector.com](http://www.supercollector.com).

**TVT** *The Hi-Lo Country* (Carter Burwell) was released in late January. Due April 20: *Buffy: The Vampire Slayer* TV soundtrack.

**Varèse Sarabande** February 9: *Payback* (Chris Boardman plus '60s and '70s soul). March 9: *The Towering Inferno: Great Disaster Classics* (Joel McNeely cond. Royal Scottish National Orchestra), featuring 19 min. from Williams's *Towering Inferno* score and themes from other disaster films

Also coming in 1999 in Robert Townson's Film Classics series: 1) *Citizen Kane* (Bernard Herrmann, cond. McNeely). 2) *Amazing Stories* (cond. McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue). 3) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 4) *Back to the Future Trilogy* (Alan Silvestri, cond. Debney).

Due in February from producer Bruce Kimmel is a '90s TV themes album (Grant Geissman and His Band). Also coming from Kimmel is *Superman: The Ultimate Collection*, a new recording (cond. Randy Miller) featuring themes from the *Superman* feature films (John Williams), '50s TV show, Columbia serial, Broadway musical, and Paramount cartoon; this is due in March or April.

Forthcoming in the Fox Classics series are two 2CD sets: *The Song of Bernadette* (Alfred Newman, 1943) followed by *Bernard Herrmann at 20th Century Fox* (almost entirely unreleased music).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in early 1999 for future release (cond. Richard Mills).

**Virgin** Due February 9: *Ravenous* (Michael Nyman). Due March 9: *Cruel Intentions* (various), *Stigmata* (Billy Corgan).

**Walt Disney** Due May is *Tarzan* (Mark Mancina, songs).

**Warner Bros.** February 9: *Metroland* (Mark Knopfler).

If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country. FSM

# Film Music Concerts

## Live Performances Around the World

### PSYCHO BALLET

*Macguffin* or *How Meanings Get Lost* is a new ballet choreographed by Neal Greenberg adapted from Bernard Herrmann's score to *Psycho* (1960). The work was premiered at An Evening of Music and Dance with Mikhail Baryshnikov on January 12 in New York City, a benefit for dancers responding to AIDS. Jonathan Sheffer conducted the Eos Orchestra; the ballet is approximately 20 minutes long, and will have a national tour with Baryshnikov to some 15 cities in May and June.

### JAMES HORNER

James Horner will conduct three *Titanic* concerts in May at London's Royal Albert Hall. A *Titanic* concert was planned for last fall at the Hollywood Bowl, but was canceled due to the mounting cost of the performance. "It became completely bloated and too expensive to produce," Horner told the *Los Angeles Times*. "It's now back to being music as opposed to this Hollywood extravaganza."

### JOHN BARRY

John Barry will appear in concert in England on April 21 at Birmingham Symphony Hall (tickets: 0121-212-3333) and on April 24 at Royal Albert Hall, London. There may be an additional matinee performance as well.

Barry is starting work on his second non-film album for Decca, a Celtic songs project inspired by *Anam Cara* by Father John O'Donohue (lyrics by Don Black), probably to record in spring for autumn CD release in the U.K.

### JERRY GOLDSMITH

Jerry Goldsmith will celebrate his 70th birthday (February 10) by giving three concerts with the Royal Scottish National Orchestra: February 20: Glasgow Royal Concert Hall (box office: 0141-287-5511); February 27: Edinburgh Festival Theatre (0131-529-6000); and February 28: Aberdeen Music Hall (0122-464-1122). See the RSNO's site at <http://www.rsno.org.uk>.

Goldsmith will also conduct a concert at the Barbican in London on March 5.

(continued next page)

# Miklós Rózsa

Miklós Rózsa's Violin Concerto (adapted for his score to 1970's *The Private Life of Sherlock Holmes*) will soon receive new public performances: First is Robert McDuffie and the Long Beach Symphony in California (cond. JoAnn Falletta) on February 27; and then McDuffie and the Atlanta Symphony, Georgia (cond. Yoel Levi) on March 4, 5 and 6.

The Atlanta Symphony will also perform Rózsa's Cello Concerto (soloist, Lynn Harrell) and "Theme and Variations for Violin and Cello" (the movement of Sinfonia Concertante, performed by McDuffie and Harrell under Levi) on March 11, 12 and 13.

All three of these works will be recorded by Telarc.

# Lalo Schifrin

Lalo Schifrin's Double Concerto will be premiered by the Lubbock Symphony Orchestra in Lubbock, Texas on March 5 and 6; Albert-George Schram, conductor; Laura Bossert, violin; Terry King, cello.

Schifrin will be in Barcelona, Spain for film music concerts on April 16, 17 and 18; see [www.schifrin.com](http://www.schifrin.com) for more appearances later in the year.

# SEATTLE CHORAL COMPANY

Seattle Choral Company (cond. Fred Coleman) will present a "Composers of the Cinema" concert on February 27 at the Benaroya Concert Hall: *Jesus of Nazareth* (Jarre), *1492* (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle) and the Seattle premiere of "Itaipú" by Philip Glass.

Call 206-363-1100, or see [www.wolfenet.com/~scc](http://www.wolfenet.com/~scc).

# CLEVELAND

Joshua Bell will perform "Three Pieces from Schindler's List" (John Williams) on a subscription concert of the Cleveland Orchestra on February 11-14; Jahja Ling conducts a program which also features Barber's Adagio for Strings, Prokofiev's *Alexander Nevsky* and John Corigliano's "Red Violin Chaconne."

# LAWRENCE NASH GROUPÉ

Lawrence Nash Groupé's "Fantasy for Orchestra" will be premiered by the San Diego Symphony (who commissioned the piece) on May 21, 22 and 23. Also on the program are works by Leonard Bernstein and Stravinsky. Call 619-235-0804.

# HOLLYWOOD BOWL

The Hollywood Bowl's summer season features film music aplenty:

July 13: Prokofiev's Violin Concerto and *Ivan the Terrible* (with film).

July 16, 17: Michel Legrand is guest artist with John Mauceri and the Hollywood Bowl Orchestra in a celebration of France: "Bastille Day at the Bowl" (with fireworks).

July 23, 24: John Williams conducts the Los Angeles Philharmonic in a film music concert.

August 6, 7: Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday.

August 8: "Bugs Bunny on Broadway II" with George Daugherty conducting Warner Bros. cartoons live to film.

August 26, 27: "Movie Night" with John Mauceri and the Hollywood Bowl Orchestra.

September 7: Filmharmonic screening/performance of *1001 Nights* (David Newman).

September 15: Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra).

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and

parts to the orchestras.

Don't be a fool! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office; call local information or look on the Internet.

**Alabama** February 12, 13 Alabama Sym., Birmingham; *Legends of the Fall* (Horner), *Out of Africa* (Barry), *Cinema Paradiso* (Morricone).

**California** February 12, 13 Pacific Sym., Irvine, cond. Richard Kaufman; *The Untouchables* (Morricone), *Young Frankenstein* (Morris), *An Affair to Remember* (Friedhofer/Warren).

March 3-9 (4 perf.) Los Angeles Jewish Sym.; *Ten Commandments* (Bernstein), *Exodus* (Gold), *Ruth* (Waxman).

**Florida** April 22, 23 Southwest Florida s.o., Fort Myers; *The Natural* (R. Newman).

**Georgia** February 25, 26, 27 Atlanta Sym.; Erich Wolfgang Korngold: Symphony in F# (non-film).

**Maine** February 13, 14, Portland s.o.; *Kings Row* (Korngold), *My Geisha* (Waxman).

**Michigan** February 13, Southwest Michigan s.o., St. Josephs; *The Mask of Zorro* (Horner).

March 6, Midland s.o.; *7th Voyage of Sinbad* (Herrmann), *Of Human Bondage* (Korngold).

May 13, 14, 15, 16 Detroit s.o.; Erich Kunzel cond. "Tribute to Henry Mancini" concert.

**South Carolina** February 12, 13 Charleston s.o.; *Romeo and Juliet: A Renaissance Timepiece* (Eidelman, non-film).

**Texas** February 26, 27 Dallas s.o., cond. Richard Kaufman; *Shane* (V. Young), *Blazing Saddles* (Morris, world concert premiere).

March 14, Austin Chamber Orchestra; *Young at Heart* (Waxman) world concert premiere, *Wuthering Heights* (A. Newman, arr. Maria Newman).

March 18 Abilene s.o.; *The Magnificent Seven* (Bernstein).

March 24, 25, 26, 27, 28, 30 Fort Worth s.o.; *Lawrence of Arabia* (Jarre).

April 17 Corpus Christi s.o.; *Somewhere in Time* (Barry), *An Affair to Remember* (Friedhofer/Warren), *Carmen Fantasy* (Waxman).

**France** February 26, 27, June 24, Orchestra Regionale du Basse, Normandy; *Psycho* (Herrmann).

**The Netherlands** February 7, 8, Philips s.o., Oss; *The Godfather* (Rota).

For a list of silent film music concerts, see [www.cinemaweb.com/lcc](http://www.cinemaweb.com/lcc).

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# Upcoming Assignments

## Who's working on what for whom

James Horner was in Dublin, Ireland in early January recording what is only known to be a non-soundtrack "dance piece" for Sony Classical. Horner does not have any film projects confirmed at presstime.

*Playing by Heart* (starring Sean Connery and Gillian Anderson) ended up with Christopher Young replacing some of John Barry's cues when Miramax wanted a lighter touch to some scenes.

Chris Tyng will write the theme and episode scores for *Futurama*, Matt Groening's new futuristic animated series.

### Assignments In Progress

**Mark Adler** *The Apartment Complex*.

**Eric Allaman** *Breakfast with Einstein*, *True Heart*, *Our Friend Martin*.

**Ryeland Allison** *Saturn*.

**John Altman** *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

**Craig Armstrong** *Best Laid Plans*.

**Luis Bacalov** *The Love Letters*.

**Angelo Badalamenti** *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*.

**Lesley Barber** *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

**Nathan Barr** *Hair Shirt* (Neve Campbell).

**Tyler Bates** *Denial*.

**Christophe Beck** *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon).

**Marco Beltrami** *The Florentine*, *Deep Water* (d. Ole Bornedal).

**David Benoit** *Perfect Game* (Edward Asner).

**Elmer Bernstein** *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

**Peter Bernstein** *Susan's Plan*.

**Edward Bilous** *Minor Details*.

**Chris Boardman** *Payback* (Mel Gibson, d. Brian Koppelman), *Bruno* (d. Shirley MacLaine).

**Simon Boswell** *Dad Savage*, *Alien Love Triangle*, *Warzone* (d. Tim Roth), *A Midsummer Night's Dream*, *The Debtors* (Michael Caine, Randy Quaid).

**Christopher Brady** *Castle in the Sky* (Disney animated), *Hal's Birthday*.

**Michael Brook** *Getting to Know You*.

**Bruce Broughton** *Fantasia Continues* (transitions), *Jeremiah* (cable biblical epic, theme by Morricone).

**Carter Burwell** *Mystery Alaska* (Disney), *The Corruptor* (Chow Yun Fat, Mark Wahlberg).

**Wendy Carlos** *Woundings*.

**Teddy Castellucci** *Big Daddy* (Adam Sandler).

**Stanley Clarke** *Marciano*.

**Alf Clausen** *Gabriella*.

**George S. Clinton** *Austin Powers 2: The Spy Who Shagged Me*.

**Serge Colbert** *Red Tide* (Casper Van Dien).

**Bill Conti** *Inferno* (Jean-Claude Van Damme).

**Stewart Copeland** *She's All That* (Miramax), *Made Men* (indie).

**John Corigliano** *The Red Violin* (Samuel L. Jackson).

**Burkhard Dallwitz** *Supernova* (d. Walter Hill, sci-fi,

MGM).

**Mychael Danna** *8 Millimeter* (d. Joel Schumacher), *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

**Mason Daring** *50 Violins* (Wes Craven).

**Don Davis** *Matrix* (d. The Wachowski Bros.).

**Loran Alan Davis** *The Last Prediction* (indie), *Retribution* (d. Richard Van Vleet).

**John Debnay** *My Favorite Martian*, *Dick*, *Elmo in Grouchland*, *Inspector Gadget*, *Lost and Found* (comedy).

**Joe Delia** *Time Served*.

**Alexandre Desplat** *Restons Groupes*.

**Pino Donaggio** *Up in the Villa* (Kristin Scott-Thomas).

**Patrick Doyle** *East and West* (d. Regis Wargnier).

**Anne Dudley** *Pushing Tin* (d. Mike Newell).

**The Dust Bros.** *Fight Club* (d. David Fincher).

**Randy Edelman** *Ed TV* (d. Ron Howard).

**Steve Edwards** *The Patriot* (Steven Seagal).

**Danny Elfman** *Instinct* (Anthony Hopkins), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

**Evan Evans** *Table for One* (Rebecca De Mornay).

**Shayne Fair & Larry Herbstritt** *Tequila Bodyshot*.

**George Fenton** *Ghostbusters III*, *Bedazzled*.

**Frank Fitzpatrick** *Lani Loa* (Zoetrope).

**Stephen Flaherty** *Bartok the Magnificent* (Anastasia video sequel).

**John Frizzell** *Office Space* (d. Mike Judge), *The White River Kid* (Antonio Banderas).

**Michael Gibbs** *Gregory's Girl 2*.

**Richard Gibbs** *Book of Stars*, *Muppets in Space*.

**Elliot Goldenthal** *Titus* (Shakespeare, d. Julie Taymor).

**Jerry Goldsmith** *The 13th Warrior*, *The Mummy*, *The Hollow Man* (d. Paul Verhoeven), *The Haunting of Hill House* (d. Jan De Bont).

**Joel Goldsmith** *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith), *Shiloh 2*.

**Mark Governor** *Blindness* (d. Anna Chi).

**Paul Grabowsky** *Noah's Ark* (Jon Voight, miniseries).

**Harry Gregson-Williams** *Earl Watt* (Pate Bros.).

**Andrew Gross** *Be the Man* (MGM, Super Dave movie).

**Larry Groupé** *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime).

**Dave Grusin** *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

**Richard Hartley** *All the Little Animals* (U.K. indie), *Peter's Meteor*, *Rogue Trader*, *Mad About Mambo*.

**Richard Harvey** *Captain Jack* (Bob Hoskins).

**Todd Hayen** *The Crown*.

**John Hills** *Abilene*.

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *No Other Country*.

**James Newton Howard** *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

**Richard Horowitz** *Three Seasons* (Harvey Keitel).

**Steven Hufsteter** *Mascara* (indie).

**Mark Isham** *October Sky* (Universal), *Where the Money Is*.

**Alaric Jans** *The Winslow Boy* (David Mamet).

**Maurice Jarre** *A Taste of Sunshine* (Ralph Fiennes).

**Adrian Johnston** *The Debt Collector*.

**Trevor Jones** *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Miché), *Rescue Me* (Elizabeth

Shue), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).

**Jan A.P. Kaczmarek** *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*.

**Brian Keane** *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

**Rolfe Kent** *Election*, *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.

**William Kidd** *The King and I* (Morgan Creek, animated).

**Kevin Kiner** *Wing Commander* (sci-fi, themes by David Arnold).

**Brian Langsbard** *First of May* (indie), *Frozen* (Trimark).

**Russ Landau** *One Hell of a Guy*, *Nowhere Lane*.

**Chris Lennertz** *Lured Innocence* (Dennis Hopper, Talia Shire).

**Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

**Christopher Libertino** *Spin the Bottle* (d. Andrew

## The Hot Sheet

### New Assignments Just In

**Edward Bilous** *Mixing Mia*, *Naked Man*.

**Wendy Blackstone** *Life Beyond Earth* (PBS documentary).

**Carter Burwell** *General's Daughter* (John Travolta, d. Simon West), *Being John Malkovich* (d. Spike Jonze).

**Billy Corgan** *Stigmata* (demonic possession), collaborating with Elia Cmiral.

**Mychael Danna** *Felicia's Journey* (d. Atom Egoyan).

**Robert Folk** *Inconvenienced*.

**David Michael Frank** *To Serve and Protect*.

**Stephen Graziano** *Herman, U.S.A.*

**Rupert Gregson-Williams** *Virtual Sexuality*.

**Chris Hajian** *Lowlife* (d. Mario Van Peebles).

**Todd Hayen** *The Last Flight*.

**Søren Hyldgaard** *The One and Only* (romantic comedy).

**Mark Isham** *Imposter* (Miramax, d. Gary Fleder).

**Adrian Johnston** *The Darkest Light*, *The Last Yellow*, *Old New Ball Blue*, *Snarl Up*.

**Chris Lennertz** *Pride of the Amazon* (animated musical).

**Daniel Licht** *Execution of Justice* (Showtime).

**Mader Morgan's Ferry** (Kelly McGillis).

**David Mansfield** *Tumbleweeds* (Independent).

**Cliff Martinez** *The Limey* (d. Steven Soderbergh, Terence Stamp, Peter Fonda).

**Mark Mothersbaugh** *Dairy Queens* (New Line).

**Roger Neill** *Big Man on Campus*.

**Ira Newborn** *Love Stinks* (PolyGram).

**Van Dyke Parks** *Trade Off*.

**Rachel Portman** *Cider House Rules*.

**Shark East of A** (d. Ami Goldstein, David Alan Grier).

**James Shearman** *The Misadventures of Margaret*.

**Marc Shaiman** *The South Park Movie*.

**Michael Skloff** *Cherry Pink* (d. Jason Alexander).

**Scott Spock** *Free Enterprise* (William Shatner, d. Robert Meyer Burnett).

**Ernest Troost** *Miss Nelson Is Back* (animated), *No Greater Love*.

**Brian Tyler** *Simon Sez* (action).

**Mark Watters** *Doug* (animated).

**Alan Williams** *Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz).

Michael Pascal).

**Daniel Licht** *Splendor* (d. Gregg Araki).

**Frank London** *On the Run*, *Sancta Mortale*, *The First Seven Years*.

**Mader** *Too Tired to Die*, *Row Your Boat*, *Claudine's Return*.

**Mark Mancina** *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

**Hummie Mann** *Good Night*, *Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.

**David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

**Anthony Marinelli** *God Said Ha!* (Julia Sweeney), *Physical Graffiti*, *The Runner*.

**Jeff Marsh** *Burning Down the House*, *Wind River* (Karen Allen).

**Phil Marshall** *Rupert's Land*, *Gotta Dance*, *Kiss Toledo Goodbye*.

**Brice Martin** *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

**Cliff Martinez** *Wicked* (d. Michael Steinberg).

**Dennis McCarthy** *Letters from a Killer* (d. David Carson).

**John McCarthy** *Boy Meets Girl*.

**Mark McKenzie** *Durango* (Hallmark Hall of Fame).

**Gigi Meroni** *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.

**Cynthia Millar** *Brown's Requiem*.

**Randy Miller** *Ground Control*.

**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).

**Charlie Mole** *An Ideal Husband* (Minnie Driver).

**Fred Mollin** *The Fall*.

**Ennio Morricone** *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).

**Tom Morse** *Michael Angel*.

**Deborah Mollison** *Simon Magus* (Samuel Goldwyn).

**Jennie Musket** *B Monkey*.

**Ira Newborn** *Pittsburgh* (Universal).

**David Newman** *Broke Down Palace*, *Never Been Kissed* (Drew Barrymore), *Bofinger's Big Thing* (d. Frank Oz).

**Randy Newman** *Toy Story 2*.

**Thomas Newman** *The Green Mile* (Tom Hanks, d. Frank Darabont).

**Michael Nyman** *Ravenous* (co-composed with Damon Albarn).

**John Ottman** *Goodbye Lover*, *Lake Placid*.

**Van Dyke Parks** *My Dog Skip*.

**Shawn Patterson** *The Angry Man*.

**Jean-Claude Petit** *Messieurs les enfants*, *Sarabo*, *Sucre Amer*.

**Nicholas Pike** *Delivered*.

**Robbie Pitterman** *A Killing*, *The Dry Season* (indie).

**Michael Richard Plowman** *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).

**Steve Porcaro** *A Murder of Crows* (Cuba Gooding, Jr.).

**Rachel Portman** *The Other Sister* (Disney), *Untitled 20th Century Fox Irish Project*.

**John Powell** *Endurance* (documentary), *Fresh Horses* (DreamWorks).

**Zbigniew Preisner** *Dreaming of Joseph Lees*, *Jacob the Liar* (Robin Williams, WWII drama).

**Trevor Rabin** *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).

**Robert O. Ragland** *Lima: Breaking the Silence* (Menahem Golan).

**Alan Reeves** *To Walk with Lions*.

**Graeme Revell** *Hairy Bird*, *Three to Tango*, *Idle Hands*, *Pitch Black* (PolyGram).

(continued on page 48)

# MAIL BAG

READER  
RANTS &  
FEEDBACK

## Korngold's Our Bag, Baby!

**V**ol. 3, No. 9 of *Film Score Monthly* featured a first for the magazine: an Erich Wolfgang Korngold cover, to accompany a comprehensive interview with Korngold's biographer, Brendan Carroll. In the editorial for the issue, rather than be patronizing and boring, I took the opportunity to reflect how I, as a young fool, am not well acquainted with Korngold's music. Because, you know, why would I be? Today, Korngold is someone you have to discover: you don't just trip over him in modern media, even though contemporary scores continue to bear his influence.

Some people praised my honesty; others were taken aback, pointing out (rightfully) that the editor of such a specialized magazine should publicly stand by his subject. In any case, the editorial sparked a lot more discussion, particularly on the Internet, than a "Korngold is great, I love every last note he wrote" trumpeting would have. Older collectors reminisced on how times have changed, and younger collectors were encouraged to pipe in. Basically, people talked about Erich Wolfgang Korngold again, and that's a good thing.

## The Man Who Started It All

**I**'ve been reading the letters which followed your editorial about Korngold and would like to make a couple of points. First, as Korngold's biographer, I wasn't in the least offended by your comments. In fact, I was impressed by the candor of your remarks. It made me realize what a profound change there has been in film music appreciation over the past 30 years and how important it is that its history is constantly promoted.

Which brings me to my second point. Given the degree of passion about this subject clearly evident among your readership, perhaps it is valid that FSM consider running a regular feature for "Golden Age" devotees (like me). It needn't be big, but it might achieve two important goals: to make older fans feel more included, and to educate the young generation that film music didn't start with *Star Wars* (or *Titanic*...).

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We should absolutely do that. The first thing

we'll do—hopefully soon—is a buyer's guide of essential Golden Age scores to get started with.

**C**ongratulations on your splendid cover for Vol. 3, No. 9. It is without doubt your finest to date! Featuring the great Korngold shows that FSM has not only come of age but has come full circle.

I loved your editorial too! Saluting those



of us who were weaned on the music of the old school was a nice gesture. I for one accept your salute with humility! Growing up in the '50s was a rare time for us. Although there were few soundtrack recordings and no movies on TV, we lived in the cinema, and the wonderful scores of Korngold, Steiner, Newman *et al.* shaped our ears forever. New kids on the block then were Goldsmith and Bernstein, but somehow they were never as interesting

as the old heads. There was a certain sophistication, a genuine artistry and romanticism with the pioneers that simply overwhelmed us.

If I was starting out today as a young film music enthusiast I doubt I would love the music as I do! There is a lack of quality and class in modern scores. I can't help but feel sorry for the young movie music buff for not being around for the latest score by a Rózsa or Steiner. How they can get excited by the likes of James "I can't get over Enya" Horner, Mark Isham, and the computerized meanderings of Hans Zimmer is a mystery to me. Without Williams and Goldsmith, film music would be in a sorry state. Both these composers have never forgotten how it all started—witness Goldsmith's marvelous score for *The Edge* and his homage to Steiner's *King Kong* in his ominous cue for Bart the Bear, or Williams swashbuckling his way across the galaxy in *Star Wars* which would have brought a smile to Korngold's face.

I am not sure your reasons for younger collectors not getting worked up by Golden Age composers are correct. Granted, some early soundtrack recordings had terrible sound but surely it's musical quality that counts. Also, I disagree that most re-recordings

are lifeless. The Morgan and Stromberg team have done some excellent work. Their forthcoming full album of Steiner's *They Died with Their Boots On* (1942) and *Bright Leaf* (1950) by the underrated Victor Young will further attest to that. And I would like to think that my re-recording of *The Flame and the Arrow: Classic Film Music by Max Steiner* (Scannán SFC 1502) is a perfect emulation of the great man's music. God knows I worked hard enough to achieve those special qualities inherent in his scores.

Here's hoping for more coverage of the golden oldies in future issues and to leave you with an echo of your sentiment, to all at FSM: Welcome to Sherwood!

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The Bart the Bear music in *The Edge* is an homage to *King Kong*?

**A**s a still relatively young man (I'm 37), I can remember as a boy watching the great Errol Flynn swashbucklers on TV. It was a wonderful experience that I shared with my father. I can still remember humming the music even though I had not the slightest clue as to who the composer was, let alone that fact that the music was written specifically for the movie. I can appreciate your comment that you "rented *The Sea Hawk*, but it's too late for it to change my world."

I can tell you that it did change my world. Korngold helped create my appetite for film music and set the table for John Williams and *Star Wars* a few years later.

Every generation of film music lovers seems to find the catalyst that ignites our passion for this music. For me, it was Korngold. For others it will be someone else.

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**I** was happy to see Korngold on the cover of FSM. I am 27, and I did not grow up with his music in any meaningful way. I have come across it after childhood, and enjoy it as the great music



that it is. I'm not sure what all the fuss is regarding your comments, other than your admitting that Korngold didn't move you as much as modern composers. Perhaps part of the problem with this is that FSM is only, as you said, a three-man operation. When the leader of that group states his ambivalence or dislike for an esteemed composer, it can be hard to accept that and believe that the magazine will treat that composer with objectivity. I realize that the magazine is opinionated, and rightfully so, but how many readers might believe that their favorite composer will be ignored in favor of worthless crap like *South Park*? Or that anything prior to 1970 will be ignored in favor of "today's lousy blockbuster"?

For another example, how about the Broughton buyer's guide (Vol. 3, No 5 and 7)? I like the idea of the buyer's guide, but let's look at the Broughton example. I counted 84 scores of varying types through the two articles, only 21 of which were on disc. Out of those 21, only 11 received a rating of three stars or above, which to me, at least, would constitute a worthwhile disc. Why waste time on Broughton when there are so many others with more recorded output, and more worthwhile recorded output, to be covered? I don't mean to rip on Broughton; maybe he was the most easily covered composer. I'm sure there are limits to whom you can cover in depth.

I am sure that many people will not find this a "controversy" at all. They probably won't care, as Korngold is just some dead guy who scored movies they've never heard of, much less seen. That's too bad, but it is the case in a number of things, not only film scoring. For what it's worth, I enjoyed the interview and reviews of the Korngold biographies.

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You make good points about our need, as the staff of FSM, to be objective. Our Broughton buyer's guide came about because we wanted to do another one after John Williams (Vol. 3, No. 1, 2 and 4), we were covering Bruce's music for *Lost in Space*, and thought, why not? In doing the

guide, we discovered dozens of TV scores we had never heard of, and felt obligated to mention them all.

We thought a Broughton guide would be easier than a Williams one, since he's younger and has apparently not done as much work, but in fact it was harder, because he's done tons of work but nobody knew about it. So we've gone straight for Goldsmith for the next one (pg. 18).

I'll bet in the year 2090, Bruce's great-great-grandchildren will find copies of those FSMs and be amazed at what their forefather did!

I can't see why anyone would have a problem with that issue (Vol. 3, No. 9). Korngold was one of the founding fathers of film music. (It's been mentioned time and again that his main theme for *Kings Row* was an inspiration for John Williams's *Star Wars*.) It's high time for some to realize that film music didn't begin and end with John T. Williams and James Horner.

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### Sound Matters

Frankly, most Korngold music left me cold. However, I was impressed with the recent TV special that showed the sequence from *The Adventures of Robin Hood* re-recorded with his music and with the advantage of modern sonic technology. Quite impressive, as was Newman's music for *Song of Bernadette* which also never grabbed me until I saw (and heard) this presentation.

Cedar Croft  
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This was *The Hollywood Sound* which has aired a couple of times on AMC, and should be available on video. Many older collectors disputed my assertion that the poor sound quality of Golden Age recordings prevents people from discovering them, but I think it's true. It's like looking at an old photograph: if you know the subject, you can ignore that it's out of focus, scratched and faded, but if you're looking at it for the first time, all you see is how dirty it is.

### How Serious Is Serious?

The underlying question raised by the editorial is "Am I a film score enthusiast, in general, or am I only interested in a certain genre(s) of film music?"

If the answer is "yes" to the former, then a listener will be self-motivated to expand his horizons

and explore lots of composers and compositions through recordings, books, and all other media. The origin of this person's interest in film music won't be important, except to define some sort of launching point. The main thing is that film music created a pow-

(*The Thing*), and Kraushaar (*Invaders from Mars*). Obviously, my youth was drawn to sci-fi. From there I was motivated to explore all other genres. Why? Mostly because I fell in love with film and film music. I doubt my interests would have expanded if I



erful reaction which, in turn, stimulated the appetite for more.

Ultimately, these things are characteristic of the serious film music aficionado. If, on the other hand, the answer is "yes" to the latter, then there are few if any more horizons to expand. One could say this person is a casual film music enthusiast. And there is nothing wrong with that.

The final question—a natural, personally subjective extension of L.K.'s devil's advocacy—is where do I stand after a little self-evaluation? Lukas's frank admission gives the impression he's not really sure yet how serious a film music student/buff/listener he is, so it may be just a matter of time. Frankly, I don't buy it. The fact he doesn't have a manifest interest in Korngold's work doesn't mean he's not worthy of being proclaimed a Serious Film Music Person. I'm sure he had a lot of interest in the Brendan Carroll interview; he might even pick up the book!

In this way he's no different than me, a self-proclaimed Very Serious Film Music Person. My first film music imprints stemmed from Herrmann (*Twilight Zone*, *Mysterious Island*), Waxman (*Bride of Frankenstein*), Tiomkin

hadn't fallen in love with film first. This is important, I believe, in settling any issues related to the topical question submitted, for I can't imagine any Serious Film Music Person not also being a Serious Film Person.

Are you a Serious Film Person also, Mr. K? I bet you are.

According to this line of reasoning, the exceptional listener who has been drawn to film music not via film association but via independent listening is more than likely a casual enthusiast. And his taste/tastes will probably be highly selective. This can also, comparatively speaking, apply to the serious enthusiast, because the Serious Film Music Person is more than a listener—he's an Appreciator.

Like Lukas, I, too, have not had any hankering for Korngold's film music. I have seen *Robin Hood* at one time or another; I've neither seen nor heard *The Sea Hawk*. Sacrilege? Hey, I'm just far more familiar with other Golden Agers, as well as Silver Agers and Modern Agers. So go ahead, sling your arrows, put-downs and wise-cracks.

Just don't dismiss me derisively as some sort of film music troglodyte. Same goes for Kendall.

I think.

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I think publishing 80 issues of *Film Score Monthly* qualifies me as a Serious Film Music Person, but I try not to lose sight of the Casual Ignoramus within. Somewhere there is someone looking at this magazine for the first time who sort of likes movie soundtracks and can't believe there's a publication about them. We have to welcome this person by not pressuring him or her immediately to love all our favorite stuff—both famous and obscure—but by allowing him or her to pursue his or her primary interests first and foremost.

### Is Korngold Kid Stuff?

This is the part of your editorial I don't get:

"To all of those who are overjoyed to see Erich Wolfgang Korngold on the cover of this *Film Score Monthly*: I salute you. You got to grow up with such a distinguished artist providing a wonderful entry-way to film music. (I have to watch *Spider-Man and His Amazing Friends*.)"

Who are you talking to? I'm 33. I didn't grow up with Korngold's music (you'd have to be in your 60's and 70's to qualify). I grew up with pretty much the same crap you did, maybe a few years removed—*Buck Rogers in the 25th Century*, *Battlestar Galactica*, *Superfriends*. Yet I consider Korngold to be among the greatest film composers and listen to his works *all the time*. You didn't have to be there then to appreciate it today. I discovered Korngold through Jim Svejda's "Record Shelf" program on NPR in the early '80s and have been hooked on it ever since.

The problem I have with your editorial is that you imply that our age determines what we like. If you're old, you like old stuff and hate new stuff, and vice versa. It's not that simple, yet your editorial would have us believe it is. I'm, what, five to seven years older than you—not that far apart—yet I would guess we have widely different tastes in film music. (For the record, my favorite-composer list starts with, in order; Korngold, Rózsa, Goldsmith, Herrmann, Elfmán and goes on.)

I was thrilled to see Korngold on the cover of FSM. I was disappointed to read about the reason why. According to your blanket statements, my age indicates I don't care about his music.

"By the way, this is not to denigrate Korngold as a composer solely of children's entertainment, but to point out that he had his most profound effect on that genre."

I don't understand this at all. *The Adventures of Robin Hood* and the handful of swashbucklers Korngold scored may be regarded lightly today, but they weren't created as kids' movies in their day. Also, it's ironic that the Korngold music that John Williams "paid homage" to in *Star Wars* is a *Peyton Place*-type melodrama, *Kings Row*.

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I remember reading that Korngold approached *Kings Row* on the basis of the title, writing a heraldic fanfare, and then was like, oops, it's a suburban soap opera!

I'm not saying that everybody spends his life permanently allied to the film music of his era. Most hardcore enthusiasts develop a broad set of "likes" that is well informed by the history and aesthetics of the art form, and which tend to be consistent from person to person. It's just an empirical fact the material they heard first would be the stuff of their childhood, when they were more passive listeners rather than active researchers, and that they'd retain nostalgia for it.

Well written, thought-provoking and honest. What more can you ask of an editorial?

Frankly, you're right. I know with my own kids, their reaction to an older movie is frequently along the lines of "if it's in black and white, it can't be any good." (Originally this was the case, but we've gotten over that thanks to repeated showings.)

I'm not sure movies are more "sophisticated" today. I do think we have to put each era's wonderful work into its context. 50 years from now, will we acknowledge *Die Hard* and the like as classic entertainment?

I still get a kick out of watching *The Sea Hawk* and *The Mark of Zorro* over and over—each time they're still terrific, for me. And I really like *The Adventures of*



Portions of this  
mailbag have previously  
appeared on our website.  
Point your browser at  
[www.filmscoremonthly.com](http://www.filmscoremonthly.com)

*Robin Hood*, though admittedly not as much as the other two... but I'll take it any day over the awful Kevin Costner remake! And yep, except for Kamen's main title, Korngold whups his tail. Although, to be fair, if Kamen had scored Michael Curtiz's film, what would he have done? The music and the movie are so irrevocably linked that it's difficult to appreciate one without the other. What is the uneducated listener to think of, say, *Star Wars*, if he hasn't seen the movie? (It's a great score, but my initial reaction to *Star Wars* 20 years ago was, "What's the big deal? I've seen this all before!")

Finally, though this piece is rambling, is the real question: if it is art—and a lot of film and film music is *not* art—can you appreciate it for what it is?

Far better minds than mine have attempted to answer this question for centuries, and doubtless the debate will rage on for longer. In the meantime, go rent a classic movie, or watch AMC or TMC, and you'll understand: one fan's classic is another's potboiler.

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Good movies have a way of transcending time, no matter how high- or low-brow. Most of the time, they were popular for a reason. I think *Die Hard* will still be appreciated in 50 years—it's a good movie.

### It's Never Too Late

As they say, there's no accounting for taste.

Everyone's is different, and obviously Mr. Kendall doesn't respond to the aesthetics and stylings that is Erich Wolfgang Korngold. There's nothing wrong with that. I'm an avid collector of classical music (700+ CDs), yet nowhere (at this time) is there to be found a single CD of music by Mozart, simply because my personal tastes do not include early music, baroque or the classical period (I'm purely a romantic and 20th century aficionado). Like Mr. Kendall, I appreciate what came before, even if it doesn't "push my buttons."

All said, I can't help but feel sorry for Mr. Kendall, because I happen to love Korngold's music. Without it I might never have developed my lifelong love for music. And generation has nothing to do with it because I'm only 34 years old.

I was first introduced to Korngold (and movie music) through Gerhardt's celebrated *Sea Hawk* album for RCA/Victor. I was intrigued by the cover. This was a pivotal year for me (1977), for soon after I discovered Bernard Herrmann's London/Phase 4 series and trotted off to the local bijou to be blown away by John Williams's *Star Wars*.

Before I could even catch my breath, the Tennessee Theatre, an authentic movie palace in my home town of Knoxville, began to show double features of classic films. I caught a double bill of *Captain Blood* and *The Sea Hawk* on the big screen and experienced first-hand what it must have felt like to be a kid in the '30s and '40s. It was probably the greatest moviegoing experience of my life, and I have Korngold to thank. His terrific, forceful and romantic music literally leapt off the screen to thrust its sword into my heart. The score for *The Sea Hawk*, especially, taught me that as great as *Star Wars* was, there was a treasure trove of great film (and classical) music that came before, just waiting for me to discover. And, happily, the treasure hunt continues to this day.

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That's a good point: it's never too late. I took a class freshman year in college in film noir and saw tons of classic B-movies for the first time: *Double Indemnity*, *The Asphalt Jungle*, *Pickup on South Street*, *Touch of Evil*, and more. Later I took one on the French new wave and experienced Godard and Truffaut. Now I have happy feelings towards all of those films—and scores.

### Music Hath Charms...

I enjoyed your Korngold piece. I thought it was thoughtful, and the points you made were good ones, especially the idea of how strongly we are affected by things we experience at a young age.

It is definitely true that everything changes over time, and few of us ever get to the point that we

like it. Nonetheless, it is possible to live with change, and at least appreciate it, instead of sending those with new ideas to the stake for heresy.

Special effects will continue to dazzle us and do things we once only dreamed about, but for emotional content, few effects will ever equal the experience of watching

*The Adventures of Robin Hood* for the first time in glorious color along with Korngold's majestic music. (While today's cinematography can be exquisite, few things can match the lush feelings I get when I see Olivia de Havilland in that old three-strip Technicolor!)

It's never too late to find an

(continued on page 48)

## 30-Minute CDs: The Musician's Union Position

I read with great interest the varying opinions in the September 1998 issue of *Film Score Monthly* (Vol. 3, No. 8) regarding the length of soundtrack albums released on Varèse Sarabande. Much of the blame for the lack of more lengthy releases was placed on the musicians union for "excessive" re-use fees. As President of the Recording Musicians Association (RMA), and one of the individuals directly responsible for negotiating the soundtrack album provisions in the AFM's motion picture agreement, I feel compelled to set the record straight with respect to statements made by Robert Townson and several others.

While I very much appreciate the contribution Varèse Sarabande has made in the prominence and proliferation of soundtrack albums, I must take exception to Mr. Townson's claim that musicians wage increases over the past several years have all but erased the advantage of the 50% break granted in 1990. This statement is completely incorrect. In 1990 when the musicians union voluntarily entered into an arrangement with the motion picture industry to grant a 50% reduction in re-use fees for soundtrack albums with sales less than 50,000 units, the scale payment for 15 minutes of music per musician was \$227.57. The 50% reduction brought this rate down to \$113.79. Almost nine years later—with all the wage increases that have occurred since that time—that rate today is only \$142.74. This is a difference of just \$28.95, which can hardly be construed to have "...had enough increases so as to erase much of the benefit of the 50% break..." Certainly few costs, if any, have remained the same over the past decade, and I wonder if any costs related to soundtrack albums have stayed exactly the same for the past nine years. I can't help wondering if Mr. Townson's compensation itself hasn't also increased over this same period of time.

There were also a number of statements made by others that are also incorrect. Contained in a "thumbnail sketch" of what it

actually costs to release a soundtrack album there were several statements that must be clarified. First, after the initial payment for the first 15 minutes of finished product has been made for each musician, payments may be made in one-hour increments for every five minutes of finished product released. These payments have nothing to do with how long the original score took to record, or the musicians receiving a 10-minute break each hour, but rather the amount of product released. In fact, if the score were to be re-recorded for the soundtrack album, I doubt that there would be many circumstances where it would be possible to record five minutes each and every hour. Therefore, the "five minute rule" gives the company some advantage in releasing the previously recorded score. In addition, it was stated that "section leaders and soloists" get

paid double. While this may be true in the case of the actual scoring session, new use payments for soundtrack albums are calculated at the minimum single scale payments, not on any overscale amounts earned at the scoring session. It was also stated that those

musicians who "double" (play more than one instrument on a session) also get paid twice. In fact, these musicians get an additional 20% for the first "double" and an additional 15% for each double thereafter. This means that the minimum payment for a musician with one double would be \$171.29, not twice what the non-doubling musician gets.

There were also a number of other comments highly critical of the union, as well as one contributor stating he "...would personally throttle union officials until they changed their policies!" What these individuals don't understand is that these rates and conditions are mutually agreed upon as the result of collective bargaining between the union and the various motion picture and recording industries that takes place every two to three years. In addition, we generally meet at least once or twice a year with these various parties to address additional concerns that arise during

the term of the agreements. It should be pointed out that Varèse Sarabande, while allowed to release product recorded under union agreements, themselves are not a signatory to any of these agreements. If they were, they could then also participate in these discussions, and perhaps affect some additional changes in the industry. Until that time, they have no choice but to abide by union rules when releasing soundtrack albums from scores originally recorded by union musicians.

Having said everything up to this point that I have, it is important to know that we fully understand what a complicated and costly undertaking it is to release soundtrack albums—especially orchestral scores with large ensembles. While time and space does not allow an in-depth discussion of the philosophy of additional compensation and/or back-end payments to musicians, I should point out that the union has made numerous "deals" to provide substantial reductions for the release of older, "classic" film scores, and has even dealt with a number of other situations on a case-by-case basis in an effort to facilitate the release of as much product as possible, while still providing some additional compensation to its members.

As to why the union writes "soundtrack" as two words, you will probably have to ask the lawyers for the motion picture industry, since they drafted that particular language.

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International President  
Recording Musicians Association (RMA)  
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See? All you collectors think the union is some evil monolith, and here's their president writing a letter explaining the actual rates and policies. We've been paying re-use fees for our Silver Age Classics discs which were recorded in the United States, and the union has been exceptional in working out a payment plan that is both appropriate and feasible for our limited pressings. Their flexibility has allowed you, dear listeners, to listen to music like *The Poseidon Adventure*, *Fantastic Voyage*, and our newest CD, *100 Rifles*, and we could not thank them (or you!) enough.

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# WINDOW TREATMENT

David Shire beats the odds to deliver a terrific, updated score to the small-screen remake of a Hitchcock classic BY DOUG ADAMS

Never let it be said that Hollywood isn't one to honor its past—even if it does so in a cannibalistic way. 1998's homage-du-jour served up the films of Alfred Hitchcock with no less than three of Hitch's classics being remade: *Dial M for Murder* (née *A Perfect Murder*), *Psycho* and *Rear Window*. Where James Newton Howard built a contemporary

score for *Murder* and Danny Elfman refit Herrmann's original *Psycho* music, David Shire took on the intimidating task of finding the middle ground for *Rear Window*. He conceptualized an all-new score which was both modern and classic, and, in the process, derived one of the best television scores of the year.

ABC and Hallmark's *Rear Window* was conceived as an acting vehicle for post-riding accident Christopher Reeve. Jeff Bleckner was tapped to direct, and although no composer was named at the outset, Shire's interest was immediately piqued. "I wanted to do this movie very much. I thought it was right up my alley," remembers the composer, who had previously worked with the director on the television movies *A Father for Charlie*, *Do You Remember Love?* and *Serving in Silence*. He contacted Bleckner, and although the director was enthusiastic about working with him again, one of the producers remained unconvinced. This producer was concerned that *Rear Window* called for a strictly suspense-driven score, but Shire (as well as

Bleckner) felt that it needed a passionate center—a lyrical, longing quality to draw empathy for the characters. The composer had used a similar approach on 1988's *Monkey Shines*, which also involved a quadriplegic struggling to retain his independence.

## Reeve to the Rescue

"The suspense music comes out of the development of the basic themes, so I had to get those first," says Shire. "The suspense is not generalized suspense, it's specific suspense." Shire pled his case to Christopher Reeve, who was acting as another of the film's producers, and sent him a promo CD stressing the expressive styles of music he believed the project called for. Reeve found Shire's approach in line with his impressions as an actor, and threw the deciding vote in his favor.

Still, all was not smooth-sailing for Shire. The film was cutting until the

eleventh hour and Shire was forced to wrangle with severe budget problems [see sidebar]. Nonetheless, the composer soon found himself at Christopher Reeve's home auditioning themes. "We spent about three hours together talking about music, and baseball, and kids. He's a terrific fellow—an amazing person. And he's very knowledgeable, musically,

because he used to play the piano."

Reeve loved Shire's initial ideas, so with this vote of confidence, the composer set out to refine and apply his material. One of the first scenes he tackled was the music-fueled opening of the picture. "When I'm getting started on something, I often pick a few key cues to work on because, if I can nail those, I'll have my thematic material and I'll have basically found the musical spine of the movie." Shire's intention was to score this scene with the film's main theme—the theme associated with Christopher Reeve's passionate quadriplegic character. "I thought, well, here's a main character who's basically static—who can't move—but has this tremendous inner energy. What's a musical analog of that? A single note. But you don't want to just hit a single note—he's alive, he's dynamic. So I thought, a repeated single note. It's not going anywhere tonally, but you can have fun with it rhythmically. And harmonically, you can do a lot of things around it. So, you have the musical metaphor of something static which is constantly alive."

Shire used this repeated-note theme in a variety of settings, including the expressive rendition used in the film's opening. Unfortunately, Shire again butted heads with a producer who had other ideas. "He said, 'This is the beginning of the movie and we're going to lose our audience. It's a sus-

pense movie, there's gotta be a suspense cue there,'" relates Shire. "Jeff, Chris, and I kept telling him, it isn't a suspense theme. We haven't even seen the murderer yet. You



Christopher Reeve takes Jimmy Stewart's seat in the remake of *Rear Window* (above); David Shire assumes the composer's baton from Franz Waxman (opposite).



can't just write suspense music and trump it up when there's nothing suspenseful going on." Still, the producer complained that the piece wasn't lively enough and requested that Shire put a rhythm section behind the cue. Shire begrudgingly complied and found himself back in the executive's good graces. Unfortunately, when Christopher Reeve heard the new version of the theme, the formerly ecstatic star/producer was appalled. "He said, 'That's awful! You ruined the whole thing!'" Shire recalls. So once again, Reeve came to Shire's aid with a persuasive phone call.

### The Heavy's Metal

Shire also cleverly applied his themes for the film's darker characters. The movie's lead heavy (Ritchie Coster) is an abusive sculptor who ends up murdering his wife. For his signature sound, Shire designed an explosive synth effect that carried both the portent and menace of the character. Shire even custom-fit the effect to the character's vocation. "I started making the 'booms' sound metallic," he relates. "What led me to that was [the idea] that this killer was a metallic sculptor. I thought there'd be a subtle connection there." After dispatching his wife, the murderer is seen living with a vaguely similar-looking woman—later revealed to be his sister. Shire built an "other woman" theme for her to be played by an EWI: a breath-controlled synthesizer that can somewhat replicate the redolent sounds of a soprano sax, or any other wind instrument. "I wanted something that sounded like the soprano saxophone, but wasn't—something that was a little stranger."

The heroic theme for Reeve's character had its origins in a first-act montage detailing his physical rehabilitation. Right off the bat, Shire knew that this scene would require a counterpoint-intensive cue. "I thought a fugue would really be wonderful because, when he's doing those rehabilitation exercises, he's trying to re-knit his nervous system—all of these circuits and connections working intimately in counterpoint." At first, Shire planned to score the scene with a clas-

sical-styled fugue, but when that was deemed too academic in tone, he rewrote the cue to reflect a more freely contrapuntal sense. As he refined his cue, Shire also refined his subject: a rising and falling figure which would come to be associated with Reeve's courage, both in the face of adversity and in the face of danger.

Waxman scored the original.) Still, Herrmann's music left an indelible stamp on the Hitchcock aesthetic, so it was to this master composer that Shire turned for inspiration for his suspense cues. "Of course, I could not escape the influence of Bernard Herrmann—and I didn't

## Sneaking a Peek at a Package Deal

**R**ear Window was positioned as one of ABC's highest profile autumn broadcasts. It featured a top-notch cast, first-rate behind-the-scenes talent, and a generous budget of \$8 million. Unfortunately, that budget also included what has become a television music staple: a measly music package deal of only \$50,000.

The package deal—which in its simplest terms means that the music budget is an inflexible lump sum out of which the composer both records the music and takes his fee—is hardly new to film. David Shire has worked well within these confines for several years, but it used to be that the composer was included in the package negotiations so that the budget could aptly reflect the particular needs of the film. Shire has also worked on big-budget feature scores, from Robert Wise's *The Hindenburg* (1975) to Walter Murch's *Return to Oz* (1985), so he's no stranger to the scope and quality that sufficient money can provide.

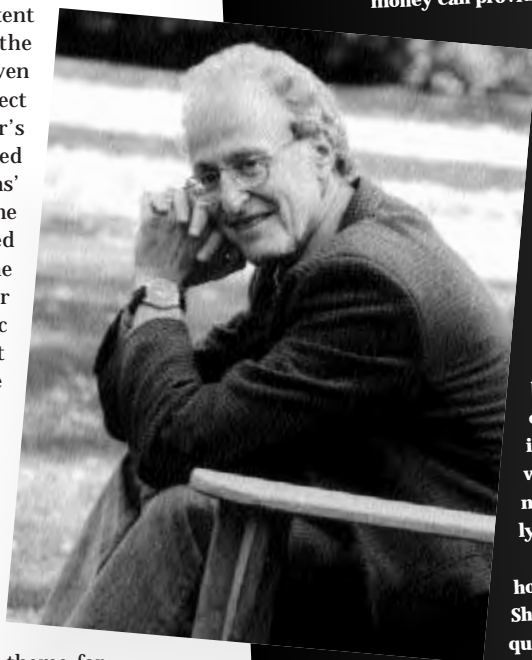
Today, composers are often hired by their willingness to work within the constraints of the arbitrarily predetermined package. "The producers have realized that there are more and more young composers with synthesizers who, just to get a screen credit or break in, will do the project for practically nothing," says Shire. "Their costs are relatively minimal because they're doing it all on synths, and they're willing to take little fee for themselves at this point. Many of the producers could care less about the difference between, say, a real string section and a synthesized one."

On *Rear Window*, the producers felt that a fully symphonic sound would best complement the film, yet in order for Shire to hire even 19 musicians, he'd have not only to spend his own composing fee, but go almost \$10,000 into the hole. Shire hoped to have his budget upped by about \$25,000, which would still only allow him to hire 26 musicians (while pitching in his fee). His plan was to use live string players in the forefront of the mix, then fatten up the body of the string sound with a discrete use of a synthesizers—a common TV technique. A 26-member ensemble, while hardly symphonic, would create a sufficiently full sound.

Shire went out of his way to please the producers of the project, in the hope that they'd come around and raise the package amount. Each time Shire would mention his financial situation to the producers, he was quickly ushered off the phone. In the end, Shire was only able to have his music budget increased when he attracted the super-sympathetic ear of

Christopher Reeve. Reeve asked ABC, rather than the producers, to put up the money. He, too, was met with resistance—until he threatened to do no publicity for the film. At the last possible moment, ABC ponied up the additional \$25,000 and Shire and company were able to provide *Rear Window* with the score it deserved.

Unfortunately, these arbitrarily set package deals are becoming more and more the norm for television films, and until the producers begin to better appreciate the importance of music, composers are likely to find themselves in the same position Shire did on *Rear Window*. —D.A.



This motive, used in conjunction with the single-note theme, would constitute the basis for a great deal of the controversial suspense scoring.

### Herrmann's Long Shadow

Historically, Alfred Hitchcock's *Rear Window* came right before his eight-picture association with Bernard Herrmann. (Franz

fight it," says the composer. "In the temp track, one of the cues that worked was from *Psycho*. It gave me the general feeling of what kind of music would work with that tension."

Shire's tension music was totally his own in content, but its repeated textures and slick harmonic shifts paid an intentional homage to Herrmann's style. Originally, Shire was (continued on page 47)

Philip Glass's *Koyaanisqatsi* is that rarest of musical works: one that is held dear by both concert and film music listeners. This classic minimalist score was composed in the early 1980s for Godfrey Reggio's wordless, non-narrative 1983 film and was hailed as an artistic breakthrough at the time, receiving both a Golden Globe for Best Original Score and admission into Glass's concert repertoire. An LP was issued, but the technical limitations of the medium required the score to be edited down to a shorter running time. It was around this same time that compact disc technology was being born into the mainstream. Unfortunately, for reasons of format equality, the original *Koyaanisqatsi* CD contained the same abridged version of the score.

"There was much less music [on the CD] than what we really wanted to do, but there was nothing to do about it at that time," remembers Glass. "In the years when people were crossing over between CDs and LPs, you recorded for the LP, then the CD was whatever [the LP] was."

Glass spent many years attempting to drum up interest in an expanded *Koyaanisqatsi* disc, but due to entanglements with the original label, nothing moved forward. In 1998 the project landed on the doorstep of Kurt Munkacs and Nonesuch. "We mentioned it to him and he said he would love to do it," the composer recalls. There it was

decided that Glass and company would record a new performance of the score. "So we went back to the studio. We got many of the original [performers]—Albert de Rutter, who sings the bass part, the Western Wind, and my own ensemble—so, basically, it was 'us' again. It generally is a better recording, because we've played the piece a couple hundred times since then. That's bound to have an effect. It now represents the entirety of the film... The panorama of the music, as it was intended, is now there."

Technical improvements aside, Glass found that re-recording the score gave him a new chance to examine and evaluate his work. "It's never been out of repertoire, in terms of a live piece, so it's not that the music is unfamiliar to me. [But], it's always a little different on a record because you're not inside the piece in the same way." The composer was particularly pleased to find that the film has held up so well during the past decade. (He laughingly notes, however, that the film's messages have survived better than some of its fashion statements: "The ties look a little out of style as you look at the movie. There are funny things like that.")

As for the purely musical side of the project, Glass humbly credits much of his success to intuition. "I have a

# THE WORLD ACC

*KOYAANISQATSI* Revisited By Doug Adams

## *Koyaanisqatsi* ★★★★★<sup>1</sup>/<sub>2</sub>

PHILIP GLASS (1983)

Nonesuch 79506

8 tracks - 73:19

In Godfrey Reggio's *Koyaanisqatsi* (1983), Philip Glass's minimalist music plays over montages of nature and society, effecting what is perhaps best described as emotive indifference. The film is meant as condemnation of modern society and its increasing ability to draw us away from nature, and Glass's score, the only sound in the film, acts almost as an omnipotent deity. It sees (and comprehends) all but requires the audience to extrapolate its judgment and, in the process, adopt it. Glass's editorial-via-non-editorial music is the central

voice of the film, and as such, its effect is well preserved away from the visuals.

However, the old truncated version of the soundtrack CD did little to impart Glass's messages. This score isn't about individual licks or flexing compositional chops. It's all about pacing, about macro structure, about a "panorama," as Glass puts it. Thanks to Nonesuch, we can now view the score as Glass intends.

In this work, the composer treats nature with series of introspectively ebbing movements. Each cue is based around a small handful of colors, an exploration of an instrumental/vocal range, or both. The opening track, "Koyaanisqatsi," revolves around a four-bar chord progression in D minor for low-

range organ. Glass then layers in a solo bass voice singing "Koyaanisqatsi" (the Hopi word for "life out of balance") while weaving in right-hand organ *ostinati*. This movement continues its additive development until it clips off, only to be resolved by a new D pedal tone in "Organic." Here Glass takes a slight left turn by moving to D *phrygian*, placing his lower line in celli and basses, and adding a signal-like motive for flute and clarinet. Glass ups the tension in this movement by emphasizing unresolved tones and juxtaposing triple and duple divisions of the beat, but the gist remains cautiously non-committal.

"Cloudscape" shines a rhythmic light on Glass's techniques with a constantly

clucking eighth-note drone in the trumpets. Low brass chords lap up around this pattern with a continually diversifying palette of triadic harmonies. The organ returns in "Resource" with giddy triplet patterns over a bed of bass clarinets and synth. This is one of the few movements to contain any large-scale changes within itself. Pivoting around thickening low- to mid-range string chords and insistent *ostinati*, the track's comparison of motion-styles contain some of the most viscerally exciting writing in the score.

The first half of the beautiful "Vessels" is scored entirely for voices and contains such classic Glass-isms as parallel motions and multiple interpretations of the same rhyth-



knack, I guess, for putting music and pictures together. That's really what I've done all my life, and I'm good at that. It's not that I'm ever trying to paint the picture in the music. It's just that I look at the pictures and the music comes to me as being the right music. I don't question it very much... People have sometimes said to me, 'You seem such a happy man, how come your music is so sad?' I have no answer for that!

"I can always describe technically," Glass explains. "At this point as a musician I can give you a technical description to every intuitive feeling I have, but that's because I've learned to do that. Intuition usually leads the way, but I've learned how to talk about music. I've learned how to describe music. I've learned how to explain it in a certain technical way. But, in truth, to me the synthesis is always more important than the analysis."

Glass is also careful to credit director Godfrey Reggio for providing the outlook of the project. "Godfrey and I worked very closely on this. I spent a lot of time with him at the time of the film—and a lot of time since then... My views are not identical to his, but I've grown to be very sympathetic to them, and to really appreciate where he's coming from."

Since its creation, *Koyaanisqatsi* has been triply celebrated as a groundbreaking film score, an academic darling, and a concert hall staple. While Glass is quick to deflect credit for the work, he's not immune to its impact. However, he views the piece not only in terms of his reaction as an audience member, but as it pertains to his progress as a composer. Glass has put *Koyaanisqatsi* on his short list of works key to his musical development.

"The first one, I guess, would be *Music in Twelve Parts*," he says. "Then there was *Einstein [On the Beach]*. The third was *Satyagraha*, then after that was *Koyaanisqatsi*. There have been a number of pieces since then; *La Belle et la Bête* was another one. There are certain pieces that seem to stand out from the others. Certainly, in that period, *Koyaanisqatsi* was a defining piece of music in a certain way—not just for me but for other people. I'm very sensitive to the fact that it had that impact, and that somehow, Godfrey's work and my work came together in one of those happy moments where music and image seem to be born out of the same mind..."

"I never get tired of that piece," he says. "I don't know why. I've seen it a gazillion times. I think it's just, as I say, a summation for Godfrey of his ideas, his technique, and what he had to say. And I followed along with it." FSM

# ORDING TO GLASS

mic pulse. Later the organ joins in again with rhythmically increasing arpeggio figures. It's a limpid, crystalline movement that comes as close to conveying a sense of pure joy as anything in the score.

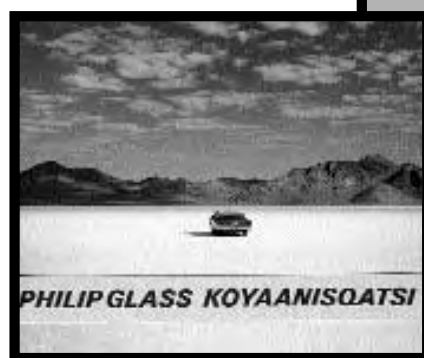
Conversely, "Pruit Igoe" puts a darkly exotic spin on matters with undulating meter changes, the conspicuous use of a flatted fifth scale degree (a technique Goldenthal would pick up on years later), and an augmented second interval. The organ patterns and punctuating voices both eventually return to this movement as it suddenly shifts into an excitingly flashy showpiece.

Clocking in at over 21 minutes, "The Grid" represents Glass's longest cue for the film. For such a purposely hazy introduction (it takes

about two minutes of solo tuba before we can tell that we're in the major mode), it soon develops a simple quaintness with a small brass ensemble playing seemingly minimalism-influenced ragtime harmonies. However, the piece quickly returns to organ arpeggios and "ah"-ing choirs, and while interesting rhythmic variations are presented, the two-chord construction of this section makes it slightly less interesting than the others. After a while, Glass pans out to embrace more complicated progressions, including some much-welcome seventh chords. This helps to revitalize the movement, as does the ensemble crescendo and building textures heading into the finale, but it's just not as tight as it might have been.

"Prophecies" returns us to D minor for a two-part organ pattern and gorgeous choral writing that occasionally suggests a basis in plainchant. Slowly, this movement works its way back into the material from the opening "Koyaanisqatsi" track, the solo bass voice now presiding over a full male choir treatment of the Hopi text. In the end, the work dissolves into a single A scored in the lowest octaves, which fades into silence.

Admittedly, this is a pretty play-by-play take on Glass's work, but the beauty of the score's effectiveness is that it's so non-manipulative. It allows and almost demands that we search ourselves to find a personal (hence, distinct) reaction to it all. Ultimately, what is it



saying? What is it suggesting? I think it's Glass's way of saying, "Well, what do you think?" Fortunately, thanks to the CD's fine sound, the excellent performances contained within, and the expanded material, there are no longer any technical barriers to prevent us from hearing Glass's question. —Doug Adams

# The Sleek, Spare and Streamlined '90s

BY JEFF BOND

Jerry Goldsmith has been at the top of his profession for almost four decades, writing music of sophistication and complexity for every kind of motion picture. He has consistently ranked among the most popular of film composers, and his upcoming scores are anticipated feverishly regardless of the potential interest of the films... in fact, Goldsmith has probably been the most interesting element of more mediocre movies than any other composer.

While it's arguable that Goldsmith has achieved his greatest successes in the horror, thriller and science fiction genres, it's impossible to discount his work for dramas (*Chinatown*, *A Patch of Blue*), period epics (*The Blue Max*, *The Sand Pebbles*, *The Wind and the Lion*), and war movies (*Patton*, *In Harm's Way*). You could argue that he's not at his best at comedies, but even within the past decade Goldsmith has produced at least one comedy score that's legitimately funny no matter

little easier on the ear: smoother-sounding and with less jarring dissonance. Goldsmith has said that nowadays he tends toward romanticism rather than modernism, with *Total Recall* ending the '80s as his last, stupendous outburst of the avant garde.

A note of explanation: while we call this a buying guide, it's really a listening guide, as we include mention of films with unreleased scores which you can rent if you're curious.

## Here's a guide to our Goldsmith Point Scale:

- A must-have. One of his finest works that belongs in every soundtrack listener's collection.
- Highly recommended. Close to being a classic, and a worthy album with a lot of replay mileage.
- Recommended with reservations. While no Goldsmith score is completely boring, works in this category come pretty close while still containing at least a few compelling moments.
- If you buy this, Jerry Goldsmith will hate you because you're collecting his albums like bottlecaps.

## The 13th Warrior (1999) ●●●

John McTiernan's adaptation of the Michael Crichton novel about Vikings and deadly primitives (formerly titled *Eaters of the Dead*) was brutalized in test screenings and deemed virtually unreleasable, so producer

## JERRY GOLDSMITH BUYER'S GUIDE PART ONE

what you might think of it as an album (*Mr. Baseball*), and another that's a beautiful, delicate work of composition (*Fierce Creatures*). He's written unforgettable television themes (*Dr. Kildare*, *The Man from U.N.C.L.E.*, *Room 222*, *The Waltons*, *Star Trek: Voyager*), powerful concert compositions ("Music for Orchestra," "Apollo Christo"), and the first-ever theme for the Academy Awards ("Fanfare for Oscar")... what can't Goldsmith do?

Well, stop working, for one thing. Doing a Goldsmith buyer's guide is a challenge for a number of reasons. First of all, he's written so damn many scores that we've had to break this thing up into four parts (at least). Secondly, he shows no signs of slowing down, so if this is February, we're probably four scores behind by now (he completed six in 1998). There's a simple reason why Goldsmith is able to work far more than many of his contemporaries: he has kept his style constantly evolving since he began working in the late '50s, maintaining his essential voice while remaining contemporary. In the late '80s and on through the '90s he has streamlined his approach, stripping away a lot of the complexity and ornamentation of his writing and adopting fixed tempos and rhythms that run through his cues.

There are plenty of exceptions that hearken back to his earlier work, but in general Goldsmith has discovered that the secret to working in the '90s is a "stealth" approach: music that seamlessly supports the film without drawing undue attention to itself. This often makes his '90s albums less dynamic and spectacular than his earlier efforts, but they're also a

Michael Crichton's solution was to take over the project and do reshoots and added footage himself, hiring his old-time collaborator Goldsmith to replace the score by Graeme Revell. The result plays out like a cross between *First Knight* and a more subdued reading of *The Wind and the Lion*: a nice, big, old-fashioned epic film score.

## Star Trek: Insurrection (1998) ●●●

GNP/Crescendo GNPD 8059 • 9 tracks - 41:29

By the aesthetic standards of *Star Trek* movies, *Insurrection* is a minor masterpiece hobbled by a plot that, while well-executed, didn't resonate with either Trekkers or normal humans much past the point at which the end credits begin. Goldsmith's score (his fourth for a *Trek* movie) is more of an organic whole than his compromised *First Contact* effort and supports the film beautifully, but doesn't measure up to his more spectacular *Star Trek: The Motion Picture* (1979) and *Star Trek V* (1989) scores on CD. It's like *Octopussy* was for John Barry in the James Bond films: you wouldn't want anyone else to do it, there's at least a new theme, but compared to 20 years ago it's pretty muted.

## Small Soldiers (1998) ●●

Varèse Sarabande VSD-5963 • 9 tracks - 31:04

Joe Dante is released from Hollywood development hell (remember that *Matinee* was six years ago), and he's brought along his favorite composer. While lacking the gleefully vicious bite of *Gremlins* or the soaring adventure of *Explorers* or *Innerspace*, *Small Soldiers* has its moments and despite the length of



the score (over 90 minutes), it's fairly well represented on the brief Varèse Sarabande CD. Goldsmith actually manages to get good use out of the old soundtrack saw "When Johnny Comes Marching Home" and achieves an enjoyable electric guitar effect for his blood-and-guts theme for the title characters. Don't be confused by the song compilation on DreamWorks, which has no Goldsmith tracks.

### Mulan (1998) ●●●●

Walt Disney 60631 • 12 tracks - 51:27

After streamlining his style so much in the early '90s, one had to wonder whether Goldsmith could return to the texturally busy pastures of animation scoring which

### U.S. Marshals (1998) ●●

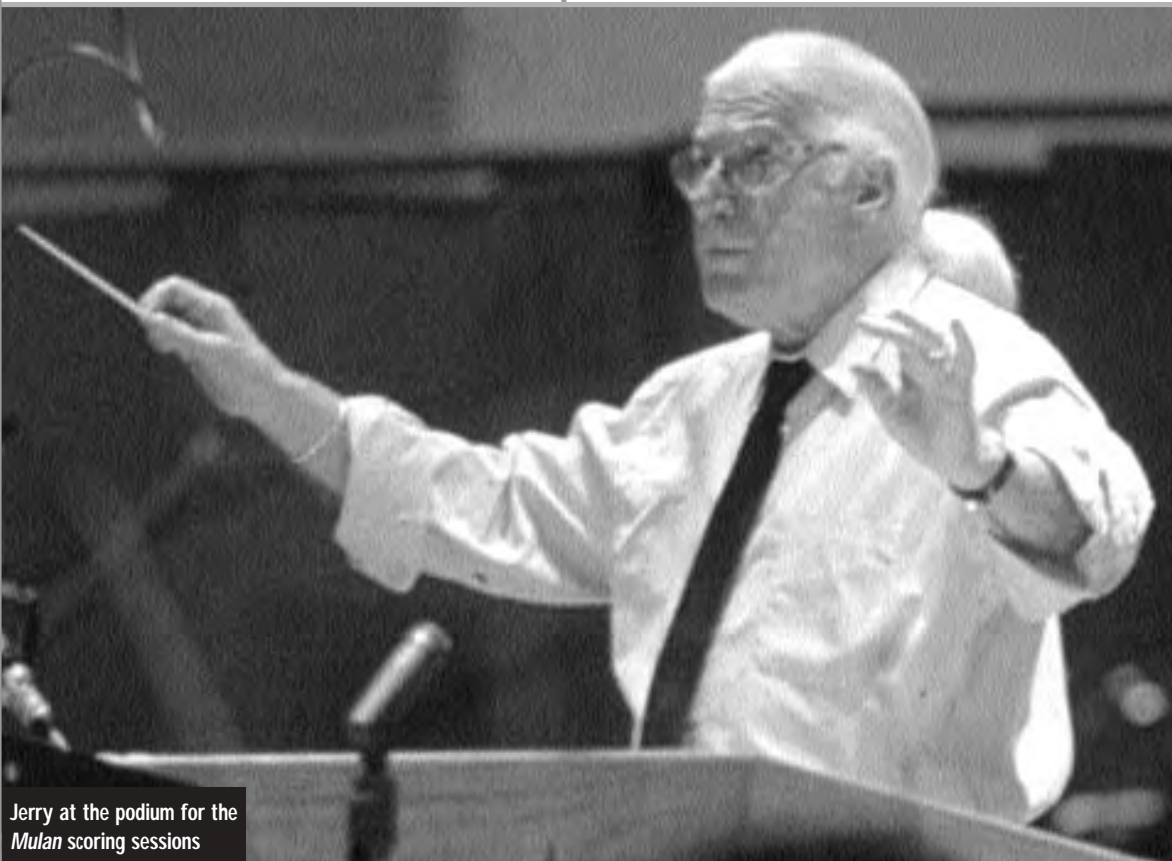
Varèse Sarabande VSD-5914 • 9 tracks - 30:21

Coming on the heels of the explosive, epic *Air Force One*, *U.S. Marshals* initially appears to be a weak cousin. But it's actually a refreshingly straightforward bit of Goldsmith action brass, with less a main theme than an ingeniously functional six-note motif done somewhat in the style of his *Rambo* writing. While 30 minutes seemed too much to devote to *Deep Rising*, *U.S. Marshals* could have lasted a little longer.

### Deep Rising (1998) ●●

Hollywood HR 62120-2 • 10 tracks - 32:21

Goldsmith has yet to demonstrate that he has any aes-



Jerry at the podium for the *Mulan* scoring sessions

he had tackled so successfully in 1982's *The Secret of NIMH*. Not to worry. His *Mulan* score ranks with his best work of the decade: heroic, full of character and epic in scope. It doesn't hurt that the composer is one of the most skillful *pasticheurs* of the Oriental sound working in film. Goldsmith created a clever electronic performance for a cricket sidekick, a noble, traditional-sounding melody for *Mulan*, and kicked up rousing, *Rio Conchos*-style battle cues—which were only briefly sampled on Disney's song-laden soundtrack album.

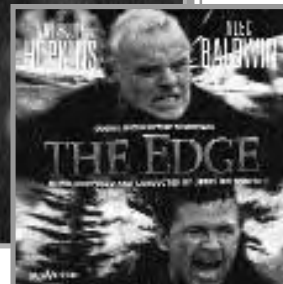
That wasn't the end of Disney's meddling, however: Goldsmith's best cue, "Mulan's Decision," was dropped from the film and can only be heard on the soundtrack album. The more electronic, Zimmeresque film version was included only on the German edition of the CD, Walt Disney 60477-2: "Mulan's Verwandlung," running 1:16.

thetic interest in scoring movies about mutated, octopus-like sea creatures. Here he gets the testosterone aspects of the story going with plenty of '80s-style drum machines and a brawny, "you'll be excited and like it" adventure theme, but while many of the composer's weaker '90s efforts suffer from too much retreading of their primary material, this one doesn't take enough advantage of its melodies. The last cut has a kind of kicky, reggae-cum-*seaQuest* appeal that's over with all too quickly.

### The Edge (1997) ●●●●

RCA Victor 09026-68950-2 • 10 tracks - 38:03

Goldsmith doesn't break new ground with this outdoor adventure (it's a foregone conclusion that every Goldsmith score since the decade began will have a broad, sweepingly "majestic" melody), but it's a great



(and rare) opportunity for an action score that isn't buried under machine gun fire and squealing tires. The moody "nature" theme that plays as Anthony Hopkins and Alec Baldwin slog through the wilderness echoes the foreboding "descent into the egg chamber" cue from *Alien*, while Goldsmith provides a grinding, bellowing trombone effect for a grizzly bear that is brilliant in its simplicity. It's a great album marred only by an ugly recording artifact in one of its final tracks. Amusingly, the end titles break down into a small jazz version of the main theme.

### L.A. Confidential (1997) ●●●

Varèse Sarabande VSD-5885 • 11 tracks - 30:01

Ironically, the last time Goldsmith scored a movie that received this kind of critical acclaim was 1974's *Chinatown*, a film which *L.A. Confidential* got compared to in practically every review... including this one! While Goldsmith and director Curtis Hanson insisted there was no intention to echo the 1974 score in *L.A. Confidential*, it's hard to get around the moody solo trumpet, edgy string writing and staccato piano rhythms, although this time around Goldsmith brings a much harsher, heavier percussion assault and a sprinkling of electronic effects. It's been so long since Goldsmith scored a movie of this sophistication that the effect is a little shocking.

The song album on Restless (01877-72946-2) included only Goldsmith's *On the Waterfront*-style finale cue, which also appears on the Varèse CD, and Goldsmith's pastiche of a '50s cop show theme ("Badge of Honor," running 19 seconds and inspired by themes Goldsmith wrote back then), which does not.

### Air Force One (1997) ●●●

Varèse Sarabande VSD-5825 • 8 tracks - 35:40

Goldsmith's rescoring of a movie originally taken on by Randy Newman is one of his best works of the decade, and certainly his fullest use of an orchestra since 1990's *Total Recall*. It's completely over-the-top (with a title theme for Harrison Ford's impossibly decent president that's deliriously patriotic) yet somehow it complements the film's dense, rapid-fire imagery perfectly. A good example of the kind of film that's so ludicrous (*Star Trek V* is another example) that only a full-bore score like this will function with it. Let's hear it for that perennial film-scoring inspiration: the Office of the Presidency (cf. James Newton Howard's *Dave*).

Goldsmith tackled this mammoth score in a mere three weeks, requiring the hiring of Joel McNeely for some of the supplemental cues. McNeely's biggest contribution was the climactic jet dogfight, but none of his music ended up on the album. For that matter, neither did any of Goldsmith's Russian choral theme, due to the high U.S. musicians union re-use fees.

### Fierce Creatures (1996) ●●●

Varèse Sarabande VSD-5792 • 13 tracks - 29:21

Goldsmith's score for this misfired follow-up to *A Fish Called Wanda* is as slight as the film, but far more enjoyable: a rare comedy score from Goldsmith that doesn't attempt to sell the zaniness, but instead floats on a cloud of pure, feathery benevolence, often recalling

Goldsmith's pre-Vince Guaraldi approach to the 1961 documentary *The General with the Cockeyed Id*. Goldsmith actually had to *expand* on his 20 minutes of score to fill out the typical 30-minute Varèse album length, recording in London.

### Star Trek: First Contact (1996) ●●●

GNP/Crescendo GNPD 8052 • 13 tracks - 51:20

Goldsmith scored the opening of this "dark" *Star Trek* film with an uncharacteristically open, sentimental approach more akin to his warm *Voyager* title music than his dynamic *Star Trek: The Motion Picture* march. Turns out he's telegraphing the film's climactic "first contact" with the benevolent Vulcans, as well as providing a mildly nautical, reflective melody for Jean-Luc Picard. Goldsmith had only a few weeks to score this movie and brought in his son Joel to handle many of the film's action sequences (with cues by both Goldsmiths represented on the CD). The result plays out kind of like the Ron Jones scores for early *Next Generation* episodes: good, but not quite up to feature quality.

About seven minutes of the album's running time is taken up by a couple of classic rock numbers, which as we all remember from the *Star Trek* episode "Metamorphosis" is the preferred listening (?) of warp drive inventor Zephram Cochrane.

### The Ghost and the Darkness (1996) ●●●

Hollywood HR 62089-2 • 17 tracks - 53:27

Depending on your point of view, this is either the Goldsmith score of the '90s or a complete waste of time. The primary weakness is the album's "Theme from *The Ghost and the Darkness*" which lays out both a terrific British Imperial brass melody and an annoyingly obvious "Irish" motif that moves throughout the score. Most of the cues play like the dark side of *Born Free*, with a use of brass that frequently recalls John Barry, but with terrific, aggressive effects for brass, percussion and electronics that Barry would never have imagined. Particularly involving are "The Bridge," with its building, traditional African rhythms, and several cues that employ a powerful, Hindustan vocal chant over French horns. About 14 minutes of the album is taken up by stylized traditional African chants performed by The Worldbeaters.

### Chain Reaction (1996) ●●●

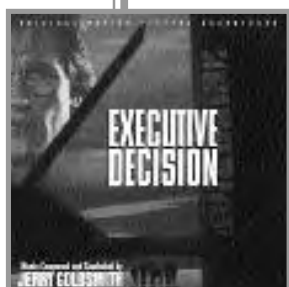
Varèse Sarabande VSD-5746 • 8 tracks - 30:58

Goldsmith's score to this horrendous action film featuring a bloated, post-*Speed* Keanu Reeves divided its time between effective, old-style action writing (particularly an exciting bridge chase that's infuriatingly absent from the CD) and a lot of less-interesting, wafting, wide-eyed material for the movie's cold fusion MacGuffin. "Ice Chase" is the album's standout cue.

### Executive Decision (1996) ●●●

Varèse Sarabande VSD-5714 • 9 tracks - 29:35

This Kurt Russell thriller functions brilliantly as a suspense nail-biter during its claustrophobic sneaking-around sequences set on a hijacked 747, and is particularly well-served by offing Steven Seagal in its first 30 minutes. Goldsmith's score, marked by drum machines





and patriotic, *Twilight's Last Gleaming*/Patton-style trumpet riffs, works the same as the film: its no-nonsense, low-key martial rhythms perfectly underscore the team of commandos stoically going about their mission, but establishing sequences prior to boarding the 747, and a post-hijack sequence of the plane being landed by novice Russell, are somewhat overscored, as befits their hokey cinematic handling.

The best effect occurs when Goldsmith unleashes the propulsive commando theme he introduced early in the film: after being pent up for most of the story in the bowels of the 747, the commandos open up at a crucial climactic moment to the tune of Goldsmith's cracker-jack fanfare, and it's thrilling stuff. This score was fittingly tracked under many inspirational profiles of U.S. athletes during the 1996 Olympics.

### City Hall (1996) ●●

Varèse Sarabande VSD-5699 • 12 tracks - 30:14

Also known as: *L.A. Confidential: The Warm-Up*. While it didn't quite work, *City Hall* was the first adult film Goldsmith had scored in ages and he brought a streamlined version of his old '70s techniques to bear on the material, with an *On the Waterfront*-style title theme and an interesting, motivic use of timpani that propels the material.

### Powder (1995) ●●

Hollywood HR 62038-2 • 8 tracks - 35:39

For a film that is both weirder and more conventional than it appears to be, Goldsmith's techniques once again seem stifled by the era in which he's operating. While a movie of this sort would have received a fascinating score in the '70s and probably a way overblown one in the '80s, here the result is a compromise that's both too subtle and too obvious for its own good. The best sequences (an incident of empathic abilities involving a slain deer and a lengthy, dramatic dialogue scene played in a light snowfall) see Goldsmith returning to a hint of his '70s impressionistic roots, although the effects have their edges worn smooth by modern sensibilities. The broad "Theme from *Powder*" is done in the *Rudy* mode: hardly bad, but far less affecting than Goldsmith's less-presumptuous melodies from his bucolic work of the '60s and '70s.

### First Knight (1995) ●●●

Epic Soundtrax EK 67270  
10 tracks - 40:11

For this glossy period picture starring Sean Connery as King Arthur, Goldsmith got to indulge his long-held desire to score something akin to *Robin Hood*. The results are perhaps more satisfying to the average soundtrack collector (and to Goldsmith) than to fans of the composer's grittier scoring approaches of the '60s and '70s. There's a

warm and appropriately gilt-edged quality to Goldsmith's Camelot material, a love theme that's effectively obsessive, and lots of big-scale action cues, capped off by an adept choral attack piece written in the manner of Goldsmith's driving choral music from the *Omen* series (or the ubiquitous *Carmina Burana*). The concluding "death of Arthur" music raises the bar even higher and manages to transcend some of the phony trappings of the movie. Figure skaters love to use this score for a routine.

### Congo (1995) ●●

Epic Soundtrax EK 67266 • 10 tracks - 33:37

Originally attached to this bizarre subject when it was going to be directed by author Michael Crichton in the late '70s, Goldsmith returned under director Frank Marshall, but the results trivialized a novel that wasn't that deep to begin with. Give Goldsmith points for audaciousness, however: who else would score a movie about mutated killer apes with a light-hearted song about Africa sung by Lebo M? (Ironically, James Horner used somewhat the same approach in *Mighty Joe Young*.) Goldsmith's long-form melody (mostly voiced by French horns) is in the spirit of his *Star Trek: Voyager* theme written the previous winter, and it's good enough to bear repetition as Goldsmith plays it over tons of percussion and reams of lush jungle photography. The action cues are somewhat below the composer's usual high standard, however, with the best one ("Bail Out") occurring early in the film. The helpful back liner of the CD includes the track listings in a jumbled order, requiring the listener to view the spinning CD itself to read the actual order of the cues.



## Short Rounds

Jerry Goldsmith in the '90s has taken time away from his voluminous film scores to compose three short pieces you've no doubt heard:

"Fanfare for Oscar" was written for the 1998 Academy Awards, the first-ever theme for the ceremony which is intended to be used every year. Goldsmith stayed away from Hollywood slush in favor of a catchy, *First Knight*-styled attention-grabber spotlighting brass and timpani. Curiously, although Goldsmith was introduced at the head of

the show last year, the fanfare was barely heard during the telecast.

Goldsmith wrote the music for the newest Universal logo, used over the past year or so (the last major one had been by James Horner). It's similar to the "Fanfare for Oscar" in style. We can't remember how it goes, which is not a good sign.

Finally, in 1995 Goldsmith was slated to score *Judge Dredd*, but had to withdraw due to other commitments. Nevertheless, for the trailer he composed an original, ostinato-driven piece combining live players with synthesized strings and percussion. This has gone on to be the most popular piece of action-trailer scoring in the '90s, and was most recently used for the *Lost in Space* feature campaign. Two recordings exist: a symphonic one by Joel McNeely and the Royal Scottish National Orchestra on *Hollywood '95* (Varèse Sarabande VSD-5671), which is too short and fast, and a more accurate but electronic performance by John Beal on his *Coming Soon: Previews of Coming Attractions* compilation (Sonic Images SID2-8815).





## Star Trek: Voyager (1995) ●●●●(TV)

GNP/Crescendo 8041 • 13 tracks - 46:20 (theme only)

Goldsmith's beautiful French horn melody is still the most entertaining aspect of Paramount's latest milking of the *Star Trek* cash cow. Crescendo's album features Goldsmith's main and end titles along with a brief, 18-second version of the theme (but not the familiar episode bumpers), bookending Jay Chattaway's score to the "Caretaker" pilot episode. That's a little over three minutes of Goldsmith's music, although Chattaway does a masterful job of incorporating the melody into the final score cue, "Set Course for Home."

## The Shadow (1994) ●●

Arista 18763-2 • 13 tracks - 46:15

Like *Congo*, *The Shadow* is a mildly diverting action score for an abysmal film. This was Goldsmith's chance to get his own retro *Batman* vibe going, but much of his score came off as more of a poor cousin to Danny Elfman's Caped Crusader (and *Dick Tracy*) outings than an attempt to stake out his own turf. There is at least one dynamite cue, however: "Chest Pains," with a mind-blowing percussion section that raises the entire movie to the level of art for about 20 seconds. Goldsmith's score on disc runs under 30 minutes, with the rest of the album taken up by ill-advised Taylor Dane songs and an excerpt from Orson Welles's *Shadow* radio show.

## Angie (1994) ●●

Varèse Sarabande VSD-5469 • 13 tracks - 34:36

Goldsmith's collaboration with director Martha Coolidge yielded what may eternally stand as his most subdued score. There are some hints of the composer's '60s pop sensibility peeking around the edges, but mostly this is serviceable underscore that doesn't support an album release.

## Bad Girls (1994) ●●●●

20th Century Fox Film Scores 72445-11084-2

10 tracks - 39:12

Hands-down the most underrated Goldsmith score of



the decade: this was a terrific return to the composer's great western approach of the '60s and '70s, reminiscent of his rousing score to the John Wayne oater *Rio Lobo*. It's big, exciting and completely undermined by the terrible movie. The opening keyboard statement of the melody seems to be what puts collectors off this score, but a simple press of the "skip" button to track 2 (a terrific, galloping wagon chase) should solve that problem.

## I.Q. (1994) ●●

A couple of moments of jumpy comedy scoring are the only memorable contributions to this effort for a toothless period romance that involves an aging Albert Einstein (Walter Matthau) as a matchmaker. Goldsmith's title melody is a jazz violin performance of "Twinkle, Twinkle, Little Star" with a '50s bebop groove. This remains unreleased.

## The River Wild (1994) ●●●

RCA Victor 66459-2 • 10 tracks - 38:57

Both Goldsmith and Curtis Hanson swallowed this horrendously contrived "thriller" starring a pumped-up Meryl Streep, in order that they both might some day make *L.A. Confidential*. Goldsmith replaced Maurice Jarre on the movie, and like Jarre he had to make do with the melody from the folk song "The River Is Wide" as his main title. Goldsmith's action music, based around a halting, tutti orchestral rhythm that keeps building throughout the score, is some of his most linear.

## Dennis the Menace (1993) ●●●

Big Screen 9 24514-2 • 14 tracks - 41:22

Finally, two screen titans meet: Goldsmith and John Hughes. Hughes produced this brightly colored adaptation of the daily comic, with Walter Matthau earning crucial gambling funds as grumpy neighbor Mr. Wilson. It's one of the bigger-sounding scores of this rather fallow period in Goldsmith's career, with an energetic, buoyant title melody reminiscent of *The Great Train Robbery*, but much of the score bogs down in comic mickey-mousing and never comes together. In fact, it's annoying.

## Matinee (1993) ●●●

Varèse Sarabande VSD-5408 • 10 tracks - 38:27

It's one of the most critically praised movies in Joe Dante's career, but this loving paean to the exploitative William Castles and Samuel Arkoffs of the early '60s didn't make any money and put Dante in TV limbo land until 1998's *Small Soldiers*. Sadly, while it's a mellow, effective presence in the film, Goldsmith's nostalgic score comes off as too repetitive and tentative on disc, although his bustling theme for John Goodman's movie producer character is good. There's also a cute take-off of Max Steiner's "Theme from *A Summer Place*."

## The Vanishing (1993) ●●

Another low-key effort that features a subtly disturbing title theme, brief *Planet of the Apes*-style percussion effects and a jazzy, improvisational end title piece a la *The Edge*. Georges Sluizer copped out on his own grim

## Track Jobs

How much of a Jerry Goldsmith fan are you? Big enough that you're looking at this list of '90s productions that he had nothing to do with, except that they sampled his music:

### Gunmen (1994)

A Christopher Lambert action-fest that reportedly uses music from Goldsmith's 1983 *Under Fire* score.

### Escape Through Time (1993)

A cheap "sci-fi western" that apparently uses music from *Total Recall*, *Mom and Dad Save the World*, and *Hoosiers*.

### Omen IV: The Awakening (1991) (TV)

Goldsmith was asked to score this lame TV movie (and the pilot for a later *Omen*-based TV series) and wisely refused... but that didn't stop the filmmakers from augmenting Jonathan Sheffer's score with plenty of tracked cues from Goldsmith's original. Sheffer's score was released on Varèse Sarabande VSD-5318.



ending in this remake of the French thriller, although the film is full of entertainingly goofy visual elements, particularly when villain Jeff Bridges goes after the heroine with a logger's tree saw. Still unreleased.

### Rudy (1993) ●●●●

Varèse Sarabande VSD-5446 • 10 tracks - 36:48

Goldsmith rejoined his *Hoosiers* collaborator David Anspaugh for this well-received inspirational movie about an underdeveloped kid trying to make it onto the Notre Dame football squad. A trailer-music staple, Goldsmith's lyrical, traditionally based title melody and almost *Patton*-esque training sequences make for a rare crossover success for the composer. If you listen carefully about 3:08 into the main title cue, you can hear a voice (rumored to be Goldsmith's) singing along with the orchestra.

### Malice (1993) ●●●

Varèse Sarabande VSD-5442 • 8 tracks - 33:30

Goldsmith supplied a memorably creepy, choral title melody for this over-heated psychological thriller starring Alec Baldwin and Nicole Kidman, and there are some echoes of *Basic Instinct* in a couple of brief, kicky action sequences, but most of the score is on the droning side.

### Six Degrees of Separation (1993) ●●

Elektra 61623-2 • 25 tracks - 34:12

While the mix of tango-based cues and disconnected dialogue tidbits doesn't make it as an album, Goldsmith's score for this adaptation of the hit stage play might be one of the most intelligent and judiciously spotted scores of the decade. The album features slightly over 17 minutes of Goldsmith's music.

### Forever Young (1992) ●●●

Big Screen 9 2448-2 • 11 tracks - 38:20

Goldsmith mixed a nostalgic love theme with yet more *Total Recall*-style, ostinato-driven action music for this limp Mel Gibson vehicle about a '40s test pilot put into suspended animation after the death of his wife.

### Love Field (1992) ●●●

Varèse Sarabande VSD-5316 • 9 tracks - 28:51

Despite a forgettable title melody and an overabundance of electronics, this is an underrated little gem with an interesting blues approach, a moving elegy for the death of John F. Kennedy, and a few cues that harken back to the delicate, bucolic writing of '60s Goldsmith scores like *A Patch of Blue*.

### Mr. Baseball (1992) ●●●

Varèse Sarabande VSD-5383 • 14 tracks - 32:42

I'll never forget running out to buy this after Gene Siskel pointed out how great it was on *Siskel & Ebert*. If you're a fan of Goldsmith's style, there are few more excruciating surprises than being treated to one of these drum-machine extravaganzas, and yet... while this may be the most hated Goldsmith score ever among collectors, its Japanese videogame style is perfectly suited to the dopey movie, and Goldsmith's technique of punctuating every joke with that game organ

"charge!" works like gangbusters. There's also a beautiful love theme for traditional Japanese instruments. A textbook example of why we collectors often just don't get it as regards the score/film relationship.

### Basic Instinct (1992) ●●●●

Varèse Sarabande VSD-5360 • 10 tracks - 44:25

One of the composer's last grabs for Oscar gold before *L.A. Confidential*, this score practically defined the "sexy thriller" genre of the '90s. The drifting, hypnotic title sequence starts things off with an appropriately glossy ambivalence, Goldsmith expands on his kinetic *Total Recall* style for a couple of great chase sequences, and then there's the serpent-augmented sex scenes...

Altogether it's the most recent example of Goldsmith musically defining a genre, with the help of director Paul Verhoeven, that nobody else could even come close to nailing—it's steely, seductive intelligence rather than lush romance or trappy jazz. It basically sold the movie and made you believe that Sharon Stone's character was smart enough to be dangerous.

### Medicine Man (1992) ●●●

Varèse Sarabande VSD-5350 • 14 tracks - 50:09

A fan favorite (and a favorite of the composer), this is somewhat hampered by the meandering, ill-conceived script of John McTiernan's film, which attempts to pull off a romance between a pony-tailed Sean Connery (hairdo reportedly inspired by Goldsmith himself) and a braying Lorraine Bracco while selling rain forest environmentalism and a cancer cure. Goldsmith's Barry-like, romantic rain forest cues don't play to the composer's strengths, but the more mysterious theme for the forest that launches during the back half of the title cue (and reprises in "The Fire") finishes off the score with some real power. The recording by the National Symphony Orchestra allowed Varèse to issue an unusually lengthy soundtrack album; would that the same could have applied to *Total Recall*.

### Mom and Dad Save the World (1992) ●●

Varèse Sarabande VSD-5385 • 16 tracks - 40:31

A bizarre attempt to do a *5,000 Fingers of Dr. T* for the '90s, this fantasy mostly strained for laughs, while Goldsmith's score burlesques '50s sci-fi music, *Star Wars*, and his own genre efforts. Goldsmith's "Ode to Todd" is actually pretty funny, and the action cues (notably "The Lub Lubs") are lively, but the Varèse sampling misses some of Goldsmith's best Carl Stalling-like comic moments.

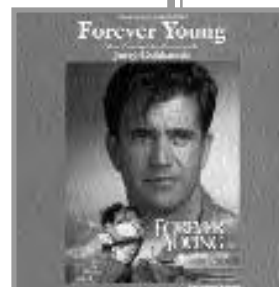
### Not Without My Daughter (1991) ●●

Intrada MAF 7012D • 11 tracks - 35:22

Another case of a dramatic score that's too conventional to work outside the movie, this came about during Goldsmith's brief, two-movie typecasting period as the composer of choice for chicks in trouble. (The other one was *Sleeping with the Enemy*, which we'll get to next issue.) The lengthy cue for Sally Field's final escape from Iran is interesting as a modern, more synth-based take on his techniques from *Planet of the Apes*.

Next Issue: *The Reagan/Bush Years!*

FSM





# THE DEVIL'S MUSIC

Lalo Schifrin,  
William Friedkin,  
& the struggle  
to score  
THE EXORCIST

BY GEORGE PARK

## The filming of *The Exorcist*

was a battleground, an often unpleasant, physically demanding, nearly year-long shoot marked with disagreements between director William Friedkin and the author of the bestselling novel and producer of the film, William Peter Blatty.

At the time, Friedkin was at the height of his powers and ability. One of the first of a new generation of superstar directors, in 1973 he was a combination of Spielberg and Tarantino with all the sensitivity for his cast and crew of James Cameron on a bad day. *The French Connection* (1971) had been a smash hit and earned him a Best Director Oscar, and after years of box-office under-achievers he was hungry for more of the same. If people's feelings, or even bodies, got hurt in the process (and they did), that was just too bad—"When you're putting together something with a desired effect, you do whatever you have to, use whatever is there that gives you the effect," he says today. "If you're gonna have moral qualms about things, you'd never direct *The Exorcist*."

Despite the huge success of his novel, Blatty's immediate track record on film was not so golden—his most recent screenplay had been for the disastrous Blake Edwards's musical comedy *Darling Lili* (1970), one of the biggest money-losers of all time. Although he had fought a reluctant Warner Bros. tooth and nail to hire Friedkin for the film, he quickly found himself pushed to the sidelines by the wunderkind. He saw the novel as a confirmation of faith, proving the existence of God through the presence of evil in the world—"If there were demons, there were angels and probably a God and a life everlasting"—only to see Friedkin pare down and finally remove his theological argument from the finished film.

When *The Exorcist* finally reached the cutting rooms in July of 1973, the battlelines were more clearly drawn than ever. On one side was Friedkin and associate producer David Salven; on the other, Blatty and his executive producer and business manager, Noel Marshall; and hovering impatiently over both of them were the studio executives, who were beginning to wish they had never heard of any of them. By the time the picture was ready to be scored, Blatty and Friedkin's arguments over the final cut had resulted in the writer/producer being barred from the cutting rooms. (At the time Friedkin said that Blatty was not banned, merely *persona non grata*.) Lalo Schifrin would soon find himself caught in the middle of the vicious power struggle.

Friedkin had announced in April 1973 that there would be no music in the film, but rather, he would use demonic sounds created



by Ken Nordine, a Chicago radio personality and sound consultant. When this proved impractical (Nordine was later fired and had to sue for his promised salary), the director originally approached Bernard Herrmann to score the film.

The polite word for Bernard Herrmann was irascible: like Friedkin, he was adept at savagely tearing off the hand that fed him without any visible sign of provocation. One of the greatest composers for film of all time, in 1973 he was living in self-imposed exile in England having successfully alienated almost every major studio in Hollywood with his uncontrollable displays of irrational temperament. Naturally, he was Friedkin's first choice as composer.

Herrmann's score for *Psycho* had been among the "motivational" pieces Friedkin had used to get his cast in the mood on the set, and the composer's work with Hitchcock, Welles and Truffaut was legendary. Yet, while expecting admiration as his due, the composer had open contempt for those who offered it. Friedkin made the mistake of telling him how much he loved his score for *Citizen Kane* and ventured the hope that he could do an even better one for *The Exorcist*. "Then you should have made a better film than *Citizen Kane*!" snapped back Herrmann. (This was by no means a riposte exclusive to Friedkin: De Palma, Scorsese and Harryhausen all tell similar stories about their approaches to the maestro.)

Nonetheless, Herrmann apparently agreed to score the film, but, rather than the small string-led score Friedkin envisioned, wanted to use a grandiose church organ. Furthermore, he would not travel to Hollywood to write it, and insisted on recording in St. Giles Church in London. Instead, Friedkin turned to Lalo Schifrin.

## Enter the Composer

"I knew Lalo when I was working in Chicago as a television director," recalls Friedkin. "Lalo had come through there on a couple of occasions as a jazz pianist. He was playing with the Dizzy Gillespie Sextet. And I admired both his playing and his compositions, and [his work] as a jazz artist. And then he came out to Hollywood and established himself as one of the best composers out here."

The Argentinean-born composer was then at his peak, and, having delivered a slew of classic scores for Warner Bros. for *Cool Hand Luke*, *Bullitt*, *Enter the Dragon*, *Dirty Harry* and *Magnum Force*, was a more popular choice with the studio than the mercurial Herrmann. The results were disastrous for all concerned.

"The film process is a collaboration," says

"Someone else might hear the score and think it's wonderful. I just didn't feel that the cues that I heard were appropriate, and it was a very painful and difficult decision to make... I didn't think that the music suited the picture... It isn't something that should be taken to diminish him"

William Friedkin, *THE HOLLYWOOD REPORTER*, November 6, 1973



"There's nothing worse than a talented filmmaker who happens to be a musical dilettante. Mr. Friedkin thinks he knows about music because he buys five or six records a month, but he doesn't know..."

Lalo Schifrin, *THE HOLLYWOOD REPORTER*, November 12, 1973

Schifrin today. "It's like an orchestra; you want to bring the best out of the performers in every sense. Friedkin with me, he didn't do it. Instead of bringing the best out of me, he brought out confusion."

If there was confusion over what kind of score he wanted, Friedkin claims it was none of his doing. "The kind of music that I thought it needed was not so much music as texture," he says. "Not musical sounds. Certainly nothing percussive. The music had to be like another actor in the scene. Contributing but not dominating."

"I wanted the score in *The Exorcist* not [to be] music that was transforming and would lead you to the promised land, in a sense, but music that would operate as textures. Just from time to time little textures like a cold wind on a summer's day, a cold hand on the back of your neck, almost imperceptible, sometimes not even heard, blended in with sounds of the landscape. Never controlling a scene."

"I did that with *The French Connection* as well," Friedkin continues. "There's very little music in *The French Connection* and it's never used in any of the big scenes. The so-called big scenes had to carry themselves. If I made those scenes with the hope that the music would save them, I don't think the scenes would have played. And that was true of *The Exorcist*. I never planned to put music in any of the big moments. And Lalo only wanted the big moments."

Just as in the editing of the film Friedkin did not want to give any answers—to him, the film was about the *mystery* of faith—he did not want the music to lead the audience in any way. "I don't believe that the music should be telling the audience how they're supposed to feel. I think that shows signs that either the scene is weak or that as the director you don't believe in the scene: 'This scene doesn't work, we'll save it with music.'"

"Of course, great music in a film can provide an element that isn't there any other way," Friedkin says. "The music of something like *Chariots of Fire* or the score for *A Man and a Woman*—you turn the score down and you watch those scenes and it's nothing. *Chariots of Fire*, you're watching a bunch of middle-aged guys who can't run in slow motion on the beach. You don't give a damn about them, you don't even know who they are; when this music initially starts you don't know what the story is. When you hear this incredible score come up, you're transformed, you're uplifted. It becomes a celestial event. In *A Man and a Woman* it's like the most passionate, evocative music I've ever heard, and if you take it away from those scenes they're rather ordinary, simple, quite effective in their own way, but in no way transforming. It's the music that transforms

the experience of those two lovers, those two individual lovers, into something universal.

"Music, I feel, certainly can lead a picture. The music from *Rocky* gets you on your feet. It tells you in its own way that this isn't simply a story of some club fighter, loser guy who's never gonna get anywhere in life and suddenly has an opportunity to fight the champ. It says this isn't just about that. This is about all striving, all dreams that people have that if they work at it they can achieve. The music is saying that and it's carrying the day. I've never had a score like that. I would love to. Presumably someone could have written such a score for *The Exorcist*, but..."

For his part, Schiffrin feels that Friedkin gave him little specific guidance.

"When we did the spotting there was a panic because the movie had to be released at a certain date," recalls Schiffrin. "So, Sunday morning [September 30], which I could have spent with my family having brunch, I go to spot the movie at Warner Bros. The lot is empty but there is a screening room where they are going to spot it. Friedkin came with an entourage of friends—girls, women, men—all friends, and it was like a screening for them. We didn't even spot the movie."

(Although there were an unusually large number of people logged at the screening—Friedkin, Blatty, associate producer David Salven, and editors Bud Smith, Jordan Leondopoulos, Jonathan Pontel, Craig McKay and Ross Levy—actress Mercedes McCambridge was the only woman of whom there is any record of being present.)

"And I got mad right there. I walked out. I said, 'I did not know this was a party, otherwise I would be down in the pool with my family. It's Sunday, and I came into the city to spot the movie.' So right there the relationship—maybe his reaction and decision was due to that and a whole series of things. The thing that happened with the spotting created a very bad atmosphere between the two of us."

Friedkin, however, claims he was as specific as his limited musical vocabulary would allow. "The communication between the director and the composer is one of the most difficult and sensitive areas of film production," he admits, "because the composer is every bit as creative a personality and force as the director, and has his own ideas musically. I don't read a note of music, so it's impossible for me to communicate precise notes. I can only speak to a composer in emotional terms. And the composer is dealing in terms of sharps, flats, full stops, notes, chords, harmony, atonal effects, various instruments, and generally—pretty much always—neither the direc-

tor nor the composer are speaking the same language. You're trying to find a common language with which to communicate. And it isn't music. It's something about music, but it isn't music.

"The only thing you can do is talk about other music that's been written, which I've done with other composers," he explains. "I had a very successful collaboration with Ennio Morricone [on *Rampage*], who spoke not a word of English and I didn't speak a word of Italian, and we communicated very, very well by talking about other examples. A Debussy string quartet here, Stravinsky's Rite of Spring there, you know, where you can discuss music that is similar to what you want. And that's what I did with Lalo. I played him the examples of Henze, Penderecki, Crumb, Xenakis. That's contemporary classical music. Serial music. Alban Berg, there's a little Alban Berg in there. And I said, 'This is what I think this score should sound like.' But he didn't do it! He knew what I was talkin' about. But in his mind's eye, he heard something else, and that's what he decided to do—what he heard."

Today, Schiffrin has no memory of any

such instructions. Nonetheless, detailed spotting notes do exist from the spotting session that conflict with both men's recollection of events.

## Name That Tune

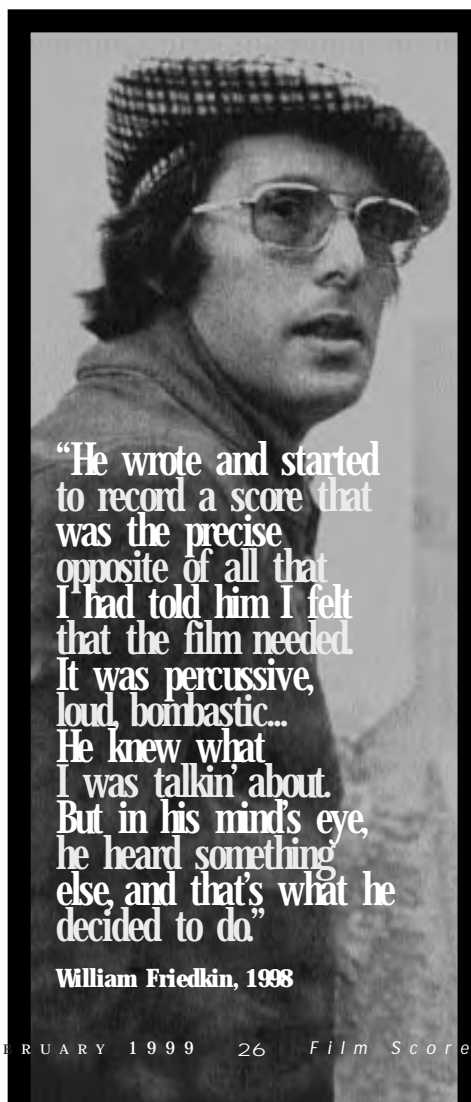
Although Friedkin had initially wanted to avoid any music for the Iraq sequence, and had often previously stated that he wanted no music at all in the first three reels of the picture, the score was to begin on Father Merrin (Max von Sydow) discovering the medallion and the relic during the excavation, returning for the prologue's finale as he faces the statue of the demon Pazuzu and the image dissolves into the house in Georgetown. The spotting notes clearly prescribe accents on key shots, adding "This cue should suggest what will later be heard for the apparitions." Aside from the title cards, this entire sequence plays in the finished film without any music.

Indeed, at this point music was requested for many of the scenes that are unscored in *The Exorcist*: musical sounds for the "rats" in the attic; Chris's (Ellen Burstyn) walk down the Georgetown streets where she first sees Father Karras (Jason Miller); Karras's visit to his mother in hospital ("a counterpoint of edginess against cymbalum trill"); a "vaguely tragic cue" for Regan's hypnosis; Regan and Sharon discovering the words on Regan's chest; and the exorcism itself.

There were two suggested approaches for one of the final scenes in the exorcism—high strings only or instrumentation with orchestra, both to begin with a "low 'bottom-of-the-well' sound as door is opened." Elsewhere, only key moments of the finale were to be scored—the levitation, a "piercing" cue on the vision of Pazuzu, and "a low sustendo" over Regan's sobbing as Karras becomes possessed himself. For the brief respite that breaks up the sequence, a boy soprano would sing an unaccompanied rendition of *Tantum Ergo* in Latin.

Among the most intriguing of the cues discussed was a Latin chant for Karras's dream of his dead mother and the Demon: to be recorded by eight whispered voices on the second scheduled recording sessions, like the voices of the Demon in one of the key scenes, this was originally intended to be played backwards "because that is what they do in black masses," recalls Schiffrin, "but not in the same way—I was going a little bit more avant-garde." A variation on this may have also been intended for his visit to her in the hospital.

(As an inside joke, Friedkin also wanted a Sonny and Cher song for the bar scene where Karras tells of losing his faith: Friedkin's first film had been Sonny and



"He wrote and started to record a score that was the precise opposite of all that I had told him I felt that the film needed. It was percussive, loud, bombastic... He knew what I was talkin' about. But in his mind's eye, he heard something else, and that's what he decided to do."

William Friedkin, 1998

Cher's *Good Times*. In the end, Richard Betts's "Ramblin' Man" was used.)

Although Friedkin today claims he wanted an understated score, in some cases his documented instructions are quite the opposite. For the establishing shot of the Barringer Clinic, Schifrin is requested to "pulse suspense (Plot thickens)." The cue for Merrin receiving the summons to perform the exorcism is described as a "'pounding' motif." Similarly, for the shots of Karras running down the church steps during the preparations for the exorcism, "'muted turmoil' under dialogue" is requested.

The instructions are surprising in view of Friedkin's minimal use of music in films. Aside from *Sorcerer*, he has avoided using traditional, wall-to-wall music, never letting the music play the scene. Similarly, he has also avoided underscoring dialogue. "Whenever I hear score playing behind dialogue, I always envision *Blazing Saddles*," he says, "where they pan over to an orchestra out in the desert, sitting there in evening jackets playing the score. It doesn't help me personally. It makes me think about the process to hear music underscoring dialogue. I find it very off-putting."

## Coming Attractions

From the evidence of the spotting notes, and the music that was recorded, there is little doubt that Schifrin followed his instructions as he interpreted them. Bud Smith, one of the film's editors, even recalls that Schifrin did attempt to show Friedkin the direction he was taking with the score, to no avail. "Lalo came in and tried to play it on a piano. [We] were looking at the film in this little screening room, and Billy says, 'I can't tell from the piano. I can't tell whether it's gonna work or not.'"

On the morning of October 12, 1973, Schifrin recorded variations on a cue for the original trailer with a 44-piece string orchestra (24 violins, 8 violas, 8 celli and 4 basses). Bud Smith had cut a shocking and genuinely disturbing teaser built around the first make-up test done for the film, with the hideous grimace of Linda Blair's double Eileen Dietz repeatedly coming at the audience from out of the darkness (this shot was utilized as flash-frames in the finished film). Schifrin scored it with a searing, aggressive string-led musical attack that similarly assaulted the viewer.

The effect was, by all accounts, terrifying—so shocking, indeed, that the studio never used the trailer. "People were so scared that Warner Bros. were afraid that with that kind of music they wouldn't go to see the movie," says Schifrin. Nonetheless, Friedkin was delighted with the composer's work.

"That is great," Friedkin says today. "The trailer was in your face all the time, all the way for about a minute or maybe a couple of minutes. I remember the music as being brilliant for that."

Schifrin assumed that the director wanted more of the same, and responded with a brilliant work that was years ahead of its time. Completely unlike anything written at that time, many of its ideas have since become staples of horror scoring.

"My score, I stand by it, is one of the best I've ever done," Schifrin told *The Hollywood Reporter's* Will Tusher. "Everybody there [on the scoring stage] loved it. I was applauded by the musicians, which happens very seldom in Hollywood."

There was only one problem: when Friedkin heard it during the October 31, 1973 recording session, he hated it. "I was in shock and appalled because it was the precise opposite of all that I had told him I felt that the film needed. It was percussive, loud, bombastic. It was hocking away with a huge orchestra.

"After the first cue I told him I thought it was a little noisy, and he said, 'Well, listen to a couple of the other cues and see how you feel.' So he then went ahead and he recorded a couple of other cues, and I'm in the control room and I went out to him, and I said, 'Lalo, this stuff is too loud. It's too noisy. I'm not trying to set a mood. There's nowhere to go if you go there musically at the beginning of the film.'

"He said, 'It's too loud?'

"Yeah."

"So he said, 'C'mon in the control room.'

"I went back in the control room. They play back the thing he's just recorded *with 90 musicians* and he takes hold of the master volume switch, and he turns it down. He says, 'How does that sound?'

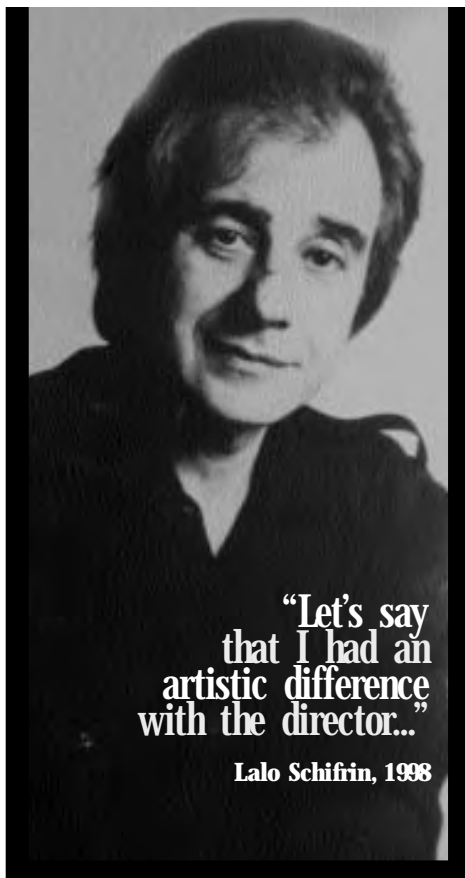
"I said, 'Well now it sounds like 90 guys playing noisily being held down.'"

(Friedkin exaggerates: in reality, Schifrin used 52 musicians—the same line-up as for the trailer with the addition of 1 keyboard, 1 harp, 1 sit-down drum, 4 percussion and 1 guitar.)

"It was a very difficult situation and session, and I let him get through the day and at the end of the day I said, 'This isn't working. I don't like this stuff. It's not right for my film. Can you make any adjustments?'

"And he said, 'Well, no, that's it. I've written the score and that's it.'"

"If he had asked me to rewrite it, I wouldn't have done," Schifrin recalls today, "because you cannot do that to people. It's a very disagreeable experience. I had with Warner Bros. so many great experiences and all the movies I did for them, they were so happy and it's a pity in this movie it had to



happen. But hey, like Dizzy Gillespie said, 'You can't win them all.'"

In addition to the one on that afternoon's schedule, two more recording sessions were scheduled for the following day—one in the morning for 21 musicians (1 bass, 5 woodwinds, 3 trumpets, 3 trombones, 1 keyboard, 1 synthesizer, 2 French horns, 1 sit-down drums, 2 percussion and 1 guitar) and another in the afternoon solely for a chorus of 8 voices, who would whisper the Latin chant.

"Myself and David [Salven] and Billy went into his office, and we talked about it," recalls Bud Smith. "I said, 'Billy, why don't you just go ahead and let him record the score? We'll put it in a trunk and we'll let Warner Bros. use it for some other movie and maybe we can get our money back.'"

Friedkin responded with his typical understatement: "'Fuck the money, fuck the music, fuck everything!'" So that was basically where that ended."

("He only listened to three or four cues, and he walked off," Schifrin told Tusher.)

"I threw it all out," explains Friedkin. "Stopped it. We had to pay for the recording that was booked for 90 musicians that we couldn't use, for, I think, another two or three days. And I went back to the excerpts of the music that I played for him that I wanted initially, that had already been composed and recorded.

"I've always felt badly that it didn't work out with Lalo, because I have great admiration for the work that he's done. It just



wasn't what I heard for *The Exorcist*. I wanted a much more subtle chamber music effect. I heard chamber music. Small. And he came in with 90-piece orchestra. There's no way to get the effect of chamber music with a 90-piece orchestra, unless you're Rimsky-Korsakov.

"Now I feel bad about the whole situation. I thought Lalo would do a great job. But I felt that if I had gone with his score, I think it would have ruined the film."

"This case was a mutual understanding, that we didn't understand each other," recalls Schiffrin today, "and I left very resentful because nobody warned me that I had to be a little bit more subtle. They raved about the music I did for the trailer, so I went in the same direction. So when the director himself told me, 'This doesn't work,' I got mad. And he got mad. And we ended in a terrible way."

From the cues recorded, it is easy to see how the confusion occurred. It is not so much that Schiffrin did not do what Friedkin asked, but rather that he did so in a far more extreme fashion than the director intended.

Unfortunately, Schiffrin discovered the hard way—as had the cast and crew of the film—that the director had a tendency to give explicitly detailed instructions only to completely change his mind by the time they had been executed. "You would inevitably have Billy describing how a shot would be done or how something would be constructed with great specificity until the moment of filming," recalls sound recordist Chris Newman, who won an Oscar for the film, "and then the specificity changed to other specificity." By all accounts but Friedkin's, the director's response to his underlings' lack of telepathy was tactless at best, but more often demeaning in the extreme.

Although Friedkin curiously refers to the score alternately as "samba," "marimba" or "fucking mariachi music" and describes it as overly melodic, it is in fact nothing of the kind. Indeed, his inability to tell the difference could go some way to explaining the confusion between director and composer. A harsh, often atonal soundscape, it is closer to Jerry Goldsmith's approach to *Planet of the Apes* than the gothic romanticism that had at that time been the norm for the horror genre.

His cue for Merrin's dreadful (in the dictionary sense) encounter with the statue of Pazuzu and the segue from Iraq to Georgetown, in particular, was outstanding. Using strings as percussion instruments to mimic claws scratching, like Poe's raven at the window pane, there is a real sense of something feral and savage, of evil escaping and zooming in on this one particular house in Georgetown to lay in wait for its final confrontation with Merrin in the cue's extraordinary climax. More than any other, it

embodies the major contradiction in *The Exorcist*: Schiffrin produced a great score for a great movie, but one which actually works against the film.

There are times when music can work against a film, setting up expectations that cannot be fulfilled. With the mindless wall-to-wall scoring so prevalent today, audiences are pointed to what they are meant to feel because the films and their creators do not have confidence in their own work's ability to affect people. Music can act to remind us that we are in a movie, to tell us what to feel and cut us off from our own genuine emotional response in favor of a prefabricated one.

This is evident when playing some of Schiffrin's cues against the film. The overbearing menace that accompanies the preparations for the exorcism acts to hype up the viewer, whereas Friedkin's more sober approach in playing the scene in silence leaves the audience holding its breath in nervous anticipation. The fact that we *don't* know what to expect, and are given no musical clues, lends it a gravitas and a sense of dread.

## The Final Cut

An excellent argument can be made for *The Exorcist* needing no music at all. Although a new generation of film music enthusiasts weaned on wall-to-wall scores more orchestrated than composed and spoon-fed phony emotion may deride directors such as Friedkin and Sidney Lumet for their minimalist and eclectic approach to scoring their films, they had a far more astute understanding of how to utilize music sparingly—if at all—to their films' best advantage.

"This movie needs very little music, maybe seven minutes in the entire two hours," Friedkin told the *Los Angeles Times* in 1973. "And it should be subtle and small. Not to scare the audience; that was the point Lalo and I differed on. It needs restraint."

(Schiffrin: "I said, 'Why didn't you tell me?'" )

The visual naturalism of the film, and Friedkin's remarkable use of sound create an environment in which a conventional score seems an intrusion, so it is little wonder that one of the major sources of his disappointment with Schiffrin's work was that it overwhelmed both the film and its sound effects. To Friedkin, the sound was as important an element in telling a story as the picture, and he spent as long working to get it right as many other directors spend on an entire film. Post-production work had begun on his return from filming the Iraq prologue (the last scenes to be shot) on July 15, 1973 and would continue until only four days before the film's release on December 26,



1973. For the director, the sound was the film's true score.

"The soundtrack is constructed very consciously like a symphony," he explains today. "Sometimes you'll hear one specific sound only behind a scene in the same way that you sometimes have a solo by one instrument in a symphony. Other times the tracks are full and quite disturbing, with a lot of things mixed together to bombard the senses. Even in dialogue, I made some of the dialogue so quiet that the audience has to lean forward to listen to it, strain to hear it."

To Friedkin, sound was to be a state of mind, alternately naturalistic and impressionistic. He wanted the soundtrack to both mislead the audience and, at key points, bring the audience subtly into the characters' state-of-mind. The Warner Bros. archives still contain transcripts of Friedkin's extraordinarily detailed instructions to the sound engineers. "Billy would explain what he wanted out of every sequence," editor Bud Smith recalls. "We sat there for days and went through every specific thing."

Just as important to Friedkin as the complex, multi-layered sequences were the moments of silence. Even here, he broke with tradition, instructing dubbing mixer Buzz Knudson not to put any modulation on the tracks. "Whereas moments of silence usually have room noise," explains Smith, "Billy said, 'I don't want that shit in the movie, period.'"

"Very often in the film I use absolute dead

silence,” explains Friedkin. “No sound at all. The entire concept, visually as well in terms of sound, is made up of contrasts—light and dark, warm and cold, quiet and noisy. And usually in direct contradiction.

“I thought the track should stand totally on its own. Most of the track was put together after the picture was shot. Certainly all the sound effects and the music. Even some of the dialogue was post-recorded after we finished filming. I always felt that the soundtrack is to a great extent independent of the picture. Sometimes in counterpoint with the picture.”

The final result is still one of the most striking and intelligent uses of sound in any motion picture. Whereas today's soundtracks are often layered with dozens of tracks simply because the technology exists to do so, every sound in *The Exorcist* was there for a reason. Had Schiffrin's score been used, many of the complex sound effects that had been labored over for months (literally) would have been buried completely.

Friedkin canceled the remaining scoring session and went back to the musical extracts he had played Schiffrin. The following day, Jack Nitzsche was hired to write additional music to act as bridges and transitions between these pieces: his score, more in the nature of sound effects than music, runs a total of 193 seconds. Nitzsche worked with special sound effects man Ron Nagle to create harmonics by rubbing crystal stemware, and with “dimestore musical toys.” David Borden was also hired to compose two pieces for the film, “Study No. 1” and “Study No. 2.” The resulting musical patchwork was reviled by film music scholars at the time, but, while lacking in unity, it is remarkably effective. It does what it sets out to do and no more, without resorting to Mickey Mousing or shallow emotional manipulation.

Schiffrin was initially philosophical about it, in public at least. “It's not a big deal,” he told Will Tusher of *The Hollywood Reporter* on November 5th. “It happened to Michel Legrand on *The Man Who Loved Cat Dancing*. Mancini wrote the first score of *Frenzy* and then they got somebody else. It happens all the time... It's part of our game.”

However, the by now almost completely marginalized Blatty was furious that Friedkin had not allowed him to finish recording the score, especially since it cost as much to cancel the sessions as it would to have completed them. Although there had never been a set budget, the film had already more than doubled its original “guesstimate” of \$4.5 million, with no clear end in sight.

“Unfortunately I was not there. I was barred from that,” Blatty told Will Tusher at the time. “But in view of the fact that the

music had been approved the week before by the director, and since the session was all paid for, it would seem of necessity, in my opinion, to be another reckless action. Only 20% of the session had been completed.”

Blatty was suitably enraged to threaten a lawsuit—to be filed “almost immediately”—over his barring from the cutting rooms, a dispute over screen credits and the dismissal of Schiffrin.

With his talent for making a bad situation worse, Friedkin chose to respond by quoting Blatty out of context in interviews and describing him as “just not rational right now.” Further, he even claimed that Schiffrin had supported his rejection of the

score, clearly misinterpreting the composer's remarks at the session. “His music was just not right for the picture,” he told Joyce Haber in the *L.A. Times* on November 8. “He didn't think so, either. When he played me the last cue, he said, ‘If this one isn't right, there's no point in my coming back tomorrow.’”

“The things that Mr. Friedkin said are half distortion and half confirmation of the truth,” Schiffrin responded in *The Hollywood Reporter*. “If Mr. Friedkin insists that I failed, he should assume part of the responsibility for that failure because the only thing I've done was to follow his instructions, and I have them documented and I have witnesses... He shouldn't look for any scapegoat, and finally, with maturity, assume the responsibility for that failure, if there was any failure.”

Through executive producer Noel Marshall, Blatty tried to have the score reinstated. Marshall negotiated with Friedkin's agent, who finally reached a compromise: although the director was adamant about not using any of the underscore, he was persuaded to listen to the six incidental cues Schiffrin had written for the party scene.

It is doubtful that Friedkin was ever serious in this, probably seeing it more as a political move to prove to an increasingly edgy studio that he was the one who was being reasonable. (Friedkin later, with no apparent irony, described Blatty as “the kind of guy who, given an inch, will take a mile.”) In any event, it ended the next day with another typical flourish of amateur theatrics from the director.

“We tried to put a piece in the party scene, before Linda takes a leak,” remembers Smith. “We tried to put it in on the dubbing stage, and I was trying to lay it in. And finally Billy grabbed the fucking music off the dais, went outside, and he threw it across the street into a parking lot and he said, ‘That's where that music belongs.’”

Now, as then, Friedkin is unrepentant, and as good as Schiffrin's score is, it is hard to disagree with the director's creative vision. Had Schiffrin's music remained, *The Exorcist* would still have been a huge hit, but perhaps not such a phenomenon. Schiffrin's score often acts to remind you that you are watching a movie, whereas Friedkin plays it for real. Conversations between the characters are overlapping, clumsy, sometimes pointless, often at odds with each other. At times there is almost a determined artlessness in the staging and composition, as if the camera is eavesdropping on real-life. Friedkin never over-dramatizes his already sensational material, but rather treats it in an almost documentary fashion. The evil in the film is matter-of-fact. It is there. It is real. It's pres-



Director  
Friedkin  
on the set.



ence is so insidious we do not need to be musically primed for what is to come.

## Deferred Brilliance

When *The Exorcist* was reissued in cod-stereo in 1979, there was interest in restoring at least part of Schiffrin's score in the new mix, but as with plans to restore scenes deleted against Blatty's wishes the idea was quickly discarded. For the past quarter of a century Schiffrin's score—or at least what was recorded of it—remained in the Warner Bros. vaults. Curiously, unlike many discarded scores, Schiffrin did not reuse it elsewhere—perhaps because his work for the film was such a radical departure from his usual style. Indeed, where Alex North took the opportunity to reuse part of his *2001: A Space Odyssey* for the central motif of *The Shoes of the Fisherman*, Schiffrin resisted the temptation to apply the same style to his other ventures into the horror genre, *The Amityville Horror* and *The Manitou*. Nonetheless, the composer still has plans for it.

"I still am proud of that piece I wrote for the trailer," says Schiffrin today. "Instead of sulking, my attitude was, 'Straight ahead. I'm going to make a symphonic piece out of this, because I know it is a good piece,' and keep going. It didn't affect me absolutely whatsoever. I wrote a whole score and I'm going to record it. Maybe I cannot record the score the way it is. I can use elements of the score to build a concert piece. I call it Movement for String Orchestra. I'm going to continue the piece, like a second movement and a third movement."

In the meantime, the original 64-second trailer cue can be heard on the new CD soundtrack of *The Exorcist*, available only with the video boxed set of the film, along with a suite compiled from the one morning's recording sessions and one of the incidental cues Schiffrin composed for the party scene (evidently retrieved from the parking lot). What is surprising was how much had been accomplished during the one uncompleted day's recording session. Overlooking variations on cues, at least half of the score had been recorded, despite claims from all sides that only two or three cues had been completed, enabling Warner Home Video to include nearly 14 minutes of Schiffrin's work.

Included in the suite are the remarkable Iraq/Georgetown cue ("Pazuzu"), the preparations for the exorcism ("De Exorcizandis Obsessis a Daemonio") and Schiffrin's original end credits, similar in tone and intent, though not content, to the Hans Werner Henze cue ("Fantasia for Strings") Friedkin ultimately used.

(Ironically, Mike Oldfield would not

## Pazuzu Made Them Do It

There's no need to call in a cleric in order to determine which video package of *The Exorcist* you need to buy to get the CD: Warner Home Video released no less than four video incarnations of the classic film late last year to celebrate its 25th anniversary, but only the first—the deluxe, boxed video release—has the soundtrack disc:

### Videocassette Box Set

Also includes the soundtrack CD, a short version of a new documentary on the making of the film, an illustrated book, lobby cards, and a 35mm frame. \$49.95

The following are all superb but do not include the soundtrack:

### Regular Videocassette

Also includes shortest version of the documentary. \$19.95  
DVD

Includes the longest version of the documentary (75 min.) and two audio commentary tracks—one by director Friedkin, and one by producer Blatty. \$24.95  
Laserdisc

Includes the Friedkin commentary only plus the shorter version of the documentary. \$39.95

### The Exorcist ★★★★★

LALO SCHIFFRIN & VARIOUS  
Warner Home Video 16177-00-CD  
10 tracks • 51:21

Anyone looking for a primer on 20th century atonality would do well to track down this special soundtrack from Warner Home Video, which not only resurrects a large chunk of Lalo Schiffrin's rejected score to William Friedkin's 1973 supernatural shocker but offers a half-dozen spine-tingling exercises in orchestral experimentation.

Included are three Penderecki pieces: the rustling, nerve-jangling Polymorphia, String Quartet No. 1 (with every percussive sound imaginable banged out of a stringed instrument), and Kanon for Orchestra and Tape, which sets tense, trembling strings against almost subliminal effects from magnetic recording tape. There's also Webern's Five Pieces for Orchestra, Bee's spooky

allow "Tubular Bells" to be used on the new CD—not because of problems with Warner Bros., but because of an outstanding dispute with Virgin Records over the commercial failure of "Tubular Bells 2." Similarly missing from the CD, because of licensing problems, is George Crumb's "Night of the Electric Insects.")



Beginnings from "The Wind Harp," and the closest thing to tonality in the selections, Henze's 1967 Fantasia for Strings, which doesn't sound all that more advanced than Herrmann's 1960 *Psycho* score, which it somewhat resembles. Most of these pieces are generally referred to as "noise" by concert-goers who were driven from the halls when this kind of music began to be performed, and it's interesting to note that the only venue in which it has been welcome is motion pictures.

For film music buffs, Lalo Schiffrin's score has long been as legendary as Alex North's rejected music from *2001: A Space Odyssey*. Included here are a jarring, all-string piece of trailer music and an 11:11 suite of vintage Schiffrin horror music that's chilling, fascinatingly dense and tight... and probably would have been a liability in the film. Friedkin strove to create an atmosphere of absolute reality that would have been disrupted by the kind of adept but still dramatic musical commentary that Schiffrin contributed, and it's likely that Schiffrin's score would have turned the film into a more conventional thriller, just as North's brilliant *2001* music would have made Kubrick's film into an artful science fiction epic rather than a postmodern, high-tech acid trip.

The final track is a bit of a misnomer: "Rock Ballad (Unused Theme from *The Exorcist*)" is a piece of source music, also unused in the film, which could have come from one of Schiffrin's easy listening albums of the era. The CD omits two tracks from the LP and 1996 Japanese CD (WB 784) due to licensing problems: "Tubular Bells" (the most famous piece of music in the film) and "Night of the Electric Insects." —Jeff Bond

It's a strange contradiction that such a brilliant score needed a weaker film to truly come into its own, but at last—at least on CD—soundtrack collectors are able to hear Schiffrin's work for themselves. Regardless of the rights or wrongs of its original fate, Lalo Schiffrin's *The Exorcist* is one of the great achievements in film scoring of the '70s. FSM

There has been an overwhelming collector demand in recent years for scores without official CD releases. Sometimes this demand results in the release of a score; most of the time, it doesn't. However, with the advent of digital technology, it has become easier and easier for composers and their agencies to circulate promotional CDs of their work. A majority of these are distributed around Christmas—when everyone is trying to promote their work for the Academy Awards and Golden Globes. For collectors, they are terrific ways to get otherwise unavailable, or only partially available, scores on CD. But, with every acquisition comes a price, and in the cases of these discs, the price can be exorbitant. Discs that are literally thrown away by “industry insiders” trickle down through cut-out bins and are sold and traded amongst collectors.

Here is a breakdown on some older, some recent, and some expected promo CDs.

### American Gothic

Joseph Lo Duca

This was circulated as a 2CD-R set from Joseph Lo Duca himself. The first CD (38:21) contains music from the pilot episode, a great overall example of what the composer can do on a television show—he's done amazing work on *Hercules* and *Xena*. The second CD is the “Best of 1995-1996 Season” (71:35), which arranges the music by style: “Dramatic Cues,” “Scary Cues,” etc. This very full CD is also a good example of a “general show reel,” which many composers have to show off their work.

### Armageddon

Trevor Rabin

When *Armageddon* hit theatres, people were lamenting the fact that there was no score album. Instead, Sony's song album made a bucket of money thanks to Aerosmith, other rock bands, and only three minutes of the main theme composed by Trevor Rabin. Almost immediately, the Kraft-Benjamin Agency issued a promotional CD of Rabin's work in the film. This CD runs 31:39—a decent length, but only a small sampling of the over-100 minutes of score in the film. Naturally, it does not include any of the additional music by Harry Gregson-Williams, as he is represented by a different agency. A commercial release of this album came out in November 1998, running 50:13.

### Austin Powers: International Man of Mystery

George S. Clinton's outlandish take on '60s spy films resulted in a score that was such a perfect Barry knock-off, everyone wanted it. The official CD of *Austin Powers* had only a few minutes of score. This CD-R circulated by Clinton's agency (50:12) features the complete score, but

it's possibly a case of all the music being too much. As is prevalent in comedy, many of the tracks run no more than 15-20 seconds, and some cues have little connection to one another, being parodies of different works.

### Baby's Day Out

Bruce Broughton

This CD (38:38) dates from 1994—the time of the film—and comes in a cardboard sleeve. It was never intended to

# FOR PROMO'S SAKE!

A guide to some high-profile,  
limited-edition compact discs

BY DAN GOLDWASSER

be sold, but copies got out anyway, and it now fetches around \$100 on the auction block.

### The Cable Guy

John Ottman

Composer Ottman prefers to record with non-union orchestras, so that there will be no re-use fees hindering a CD release. Unfortunately, due to time restraints on *The Cable Guy*, he recorded with a union orchestra—and re-use fees would have been too costly to warrant an official release of the score. So, Ottman pressed a promotional CD (27:16) containing all the music that appeared in the film—and some that didn't. The movie was dark while comical, and that attitude is reflected in the score, which features a chorus performing a “lullaby” of sorts amidst extremes of dark and light.

## Dracula: Dead & Loving It Hummie Mann

While I was disappointed with Mel Brooks's 1995 Dracula take-off, I was impressed by the score by Hummie Mann. Once again, due to the release of a promo CD (36:38), an otherwise unavailable work can be heard.

## Fly Away Home Mark Isham

Mark Isham's beautiful unreleased score to *Fly Away Home* (the migrating geese movie) was one of the most wanted of 1996. Mary Chapin Carpenter sang the original song, but disagreements between her management and the record label that was going to release the soundtrack resulted in the song being unavailable. Once that fell through, no label wanted to release the album at all. Eventually, Isham's score (minus the song) was pressed as a promotional CD by Columbia Pictures in the hopes of garnering an Oscar nomination. (It didn't.)

## G.I. Jane Trevor Jones

This is another Academy promo. The official soundtrack release of *G.I. Jane* featured about 25 minutes of score. This Academy promo has 45:32 of score, and no songs. Jones's music is very much in the Hans Zimmer mold, a la *Crimson Tide*.

## George of the Jungle Marc Shaiman

A few cuts of Marc Shaiman's fun score for *George of the Jungle* were included on Walt Disney's commercial album, but the bulk of it came out only as an Academy promo (39:15). There's at least one good reason this disc is worth something: there is a track called "Ape Shit" and it has the Disney logo printed only inches away on the back cover. Certainly not something you see every day!

## Good Will Hunting Danny Elfman

This Academy Award-nominated score by Danny Elfman was one of the most in-demand promos recently, due to Elfman's large fan-following and the successful nature of the film. This is not

to mention the high quality of the score, a poignant work for piano, guitars and small orchestra. There are actually two different promos: The first came out in December, before the nominations were announced, and contained only the score (23:39). The second one came out in February, after the nominations, and included the song "Miss Misery" (not by Elfman), which was also nominated for an Oscar.

## Hocus Pocus John Debney

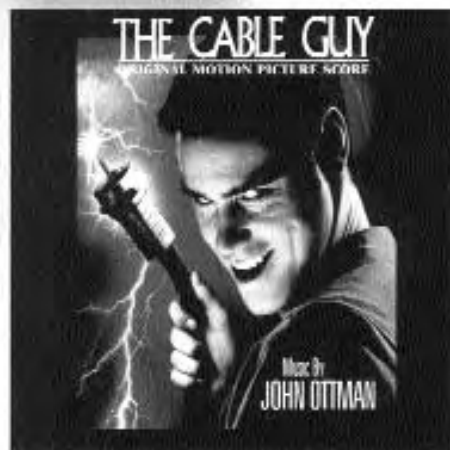
John Debney should be dubbed the "King of Promo CDs." *Hocus Pocus* (42:56) is notable for being perhaps the first promo to set off the ongoing wave of releases that look like they could be a "real" album, but aren't. Debney had both a cassette and CD manufactured for the 1993 score, complete with artwork and the Walt Disney logo. This CD has been increasing in price, and is worth grabbing if you get a chance.

## Film Music David Shire

This CD was released in early 1998, and contains 24 themes from a quarter-century of David Shire's output (73:43). Unlike many CDs discussed here, this one has a lot of vintage work, making it interesting to collectors of '70s and '80s scores. Selections otherwise unavailable on CD include *All the President's Men*, *The World According to Garp*, *Raid on Entebbe*, *Max Dugan Returns*, *Straight Time*, *The Hindenburg* and many others. The booklet includes notes by Shire. Copies have been available from specialty shops.

## Film Music Ira Newborn

In a recent interview I conducted with Ira Newborn for Soundtrack.Net, he indicated he was working on a promotional CD of his work. This disc will probably be out by the time you read this; expect it to be arranged in such a way that you would not know where the cues come from without recognizing them by ear.





## Honor & Glory

Basil Poledouris

This is essentially Basil Poledouris's general show reel (73:39) and includes themes and suites from his best films, including *Conan the Barbarian*, *The Hunt for Red October*, *Farewell to the King*, and unreleased snippets from TV outings, *Zoya* and *Amerika*. Of particular note is the last track, "The Tradition of the Games," which is the composer's music for the 1996 Olympics Opening Ceremonies—it sounds like *Conan the Athlete*. Prices have soared since Kraft-Benjamin first circulated this CD, and it remains in high demand.

## I Know What You Did Last Summer

John Debney

When this score was pressed as a promo CD (50:33), it was widely rumored that there would be an official CD release soon afterwards, so Debney's office stopped circulating it. However, there still exists no official soundtrack to the film—so if you were quick enough to get this CD when it came out, kudos to you! Copies are rumored to be still around.

## My Best Friend's Wedding

James Newton Howard

This is another Academy promo, and while it nicely contains 24:48 of score, the recorded level is very low—but not as bad as *Armageddon*. Like most Academy promo CDs, it is hard to find, and sells for \$45 or more.

## The Relic

John Debney

*The Relic* was a dark score, for a dark movie. This was one of many Debney scores which the composer pressed as a promotional CD, since the large union orchestra and disappointing nature of the film made a commercial release not viable. *The Relic* runs 42:18, and has been sold recently for over \$100.

## Scream/Scream 2

Marco Beltrami

Before Varèse Sarabande released the scores to *Scream/Scream 2* last summer, they weren't available except as a promo CD. This promo CD has all the music that appears on the official release—plus 10 additional minutes. Tracks

which are missing from the Varèse CD are "Back to School," "Tatum's Torture," Beltrami's song "I Don't Care," "Showdown," "Back in the Saddle," and another song, "Disorder." Missing from both CDs is the tragic music when Casey (Drew Barrymore) gets killed. The *Scream/Scream 2* promo CD runs 46:11, 15 minutes longer than the commercial Varèse CD.

## The Spanish Prisoner

Carter Burwell

David Mamet's incredible *The Spanish Prisoner* is one of the most successful independent films of 1998. Carter

(continued on page 47)

For Promotional Use Only

## Should You Buy Promo CDs?

In two words: not necessarily. And here are the three most important reasons why:

### 1) Promo CDs used to be rare and collectible.

This is no longer the case. Thanks to recordable CD burners, there are hundreds of "promotional CDs" circulating amongst filmmakers, studios, agencies and composers—many one of a kind. Today, every composer who wants to keep working has a CD-R burner and spends his free time making demos. This used to be done with cassettes, but cassettes are passé.

I guarantee that every contemporary score you can think of exists on a CD-R the instant it is done. It exists in multiple configurations, too—complete, excerpted, mixed with other tracks, etc. All of the top agencies have full-time employees whose job it is to make these demos. Need to get a director a copy of composer X's newest score? Make a CD-R. Want to hear yesterday's recorded cues? Make a CD-R. Hey, how's this album master sound? Here's a CD-R.

Most of these recordable CDs are sparsely packaged, and consist of a plain disc with a handwritten or rudimentary, computer-printed cover (maybe bearing the agency's contact information). These are, of course, the gold-colored discs with green undersides which are "burned" by the writeable-CD machine itself. The original promo CDs like *Hocus Pocus* and *Baby's Day Out* were exciting because they were like "real" CDs which were never released. Today's CD-Rs are more akin to an internal memo or shopping list than an album. Maybe they're fun to have, but I wouldn't go out of my way to get them.

Similarly, it has gotten easier and easier to make actual CD pressings (the mass-produced silver ones). It costs as little as \$1,000 to \$2,000 to manufacture a thousand copies of a CD with color packaging not more elaborate than a quickly produced Varèse release. For composers, studios and record labels with budgets in the hundreds of thousands of dollars, it's a no-brainer to slap out a small run of CDs for Academy consideration, advance radio

play... or anything. I know of people who have made their own CDs to disseminate party invitations, instead of sending cards.

### 2) Most promotional CDs simply aren't that good.

It's simple Darwinism. Good scores to notable films today get released—sometimes six months later, but they still get released. The music that winds up on promotional CDs are usually big, Hollywood-recorded scores to marginal comedies, thrillers, or action movies which would be too expensive to release. These are inevitably genre pictures that require a lot of orchestral music, but they stink so much that their scores are forgettable. However, they represent a huge opportunity to the composer (usually a low-level feature or accomplished TV composer looking for a break—and hired because he or she is cheap, formulaic, and hungry for work), so voila: a promotional CD.

Exceptions would be better features where the score is unreleased in favor of a song album... but still, score albums have a way of trickling out (i.e. *Scream*). In general, there are no more than two or three unreleased scores a year that I go out of my way to hear—in 1997, they were *Austin Powers* and *Good Will Hunting*.

### 3) We can mess with your minds.

Some of the CDs we've written up this issue will show up on want lists in FSM and on the Internet, simply because people didn't know about them before, and now they do. The only one new to me which looks interesting is the *Truman Show*/Peter Weir collection. There are probably dozens of other CDs not in this article which won't show up on any want lists—because nobody knows about them. If a promotional CD is released in a forest and nobody is around... would anyone want it?

Don't be a lemming. If there's a score mentioned here that you're dying to hear, place a want ad for it and entertain offers (see pg. 48), or contact the many soundtrack specialty shops in the U.S. and abroad. If you see one for sale cheap in a used bin, by all means grab it for trade-bait later. But I can no longer imagine anyone trying—or even wanting—to acquire each and every promotional CD and CD-R generated. —Lukas Kendall

# IT CAME FROM MARKET RESEARCH

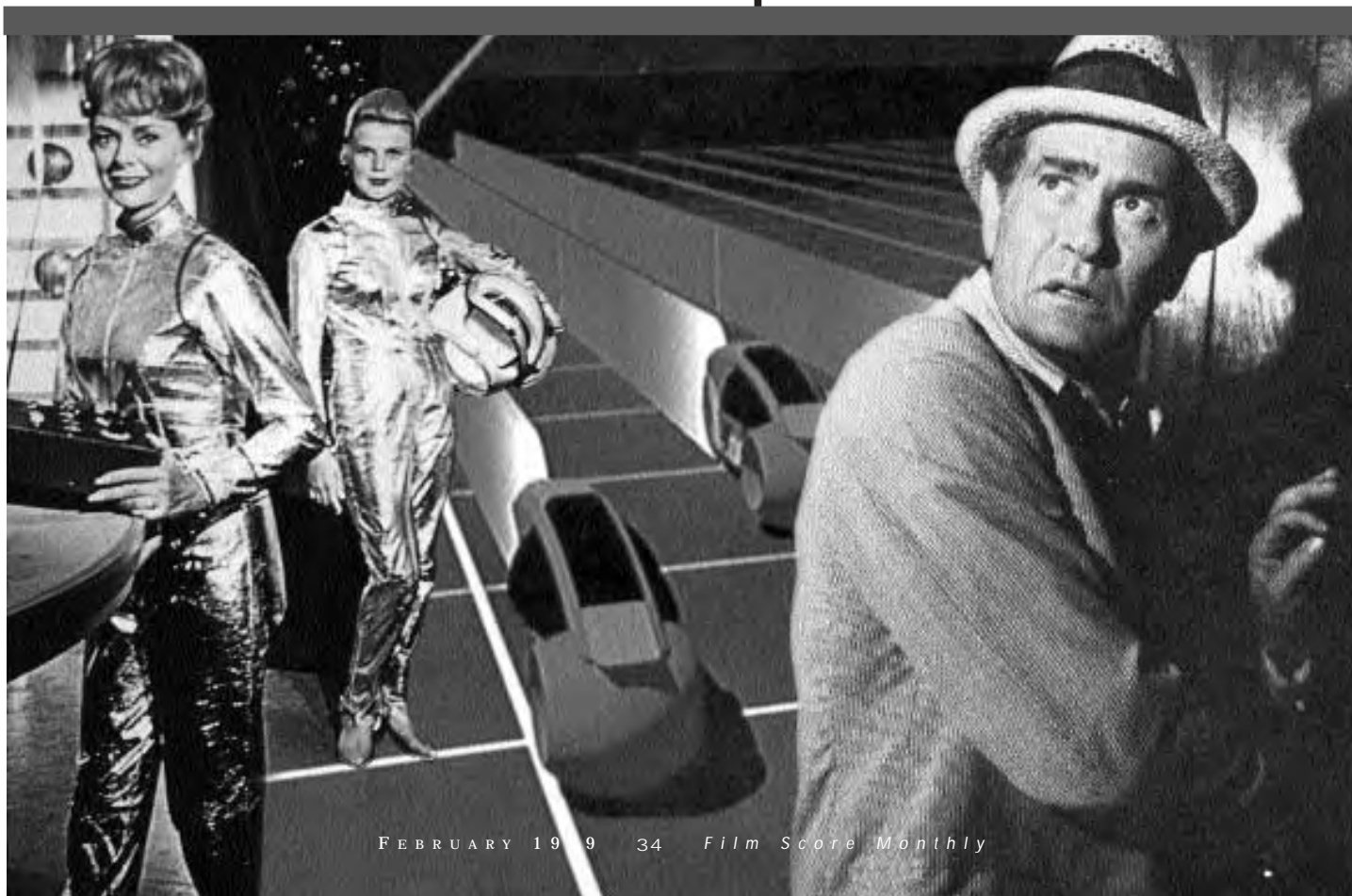
THE STORY BEHIND TVT'S NEW  
4-DISC COMPILATION OF SCI-FI  
MUSIC—A GENRE FAN'S DREAM  
COME TRUE BY JEFF BOND

TVT Records has made a business out of compiling every obscure television theme in history on their best-selling television theme compilations, but for every *Time Tunnel* and *Alien Nation* theme that knocks sci-fi fans out of their socks, they've had to sit through endless variations on *The Facts of Life*, *Silver Spoons* and other decidedly non-SF-oriented ditties that make sci-fi buffs feel a little too much like regular folks.

Thanks to their new association with the Sci-Fi Channel, however, that problem has been resolved in a big way. The duo has just released *Sci-Fi's Greatest Hits*: a set of four CDs devoted to genre TV and film themes that range from the cult favorites of the '50s to today. The collection consists of four CDs [see reviews]: *Vol. 1: Final Frontiers* (space and sea adventurers), *Vol. 2: The Dark Side* (horror), *Vol. 3: The Uninvited* (aliens), and *Vol. 4: Defenders of Justice* (superheroes).

The brain trust behind the albums includes TVT exec Adam Shore and head of research for the Sci-Fi Channel, Tim Brooks, the author of a best-selling reference book on prime-time television programs. So what does a head of research do? "All of the work we do with Nielsen ratings, audience measurement and that sort of thing," Brooks explains. "I do all the dealings with Nielsen and analyze the data and make recommendations about what kind of audiences different shows will get, how they should be positioned in the schedule. The other thing is research on consumers where we field our own tests and ask them about shows we're thinking about putting on."

It was Brooks's background in research that led him





and co-author Bill Marsh to write the first edition of *The Complete Directory to Prime Time TV Shows* in 1979. "Bill Marsh and I had offices next to each other; we were lower-level people at NBC, and one of the things we had to do was look up prototypes for shows. If NBC was thinking about doing a certain kind of show, they would say what kind of shows like this have been done before, how did they do, and so on. And there was no place to look for them. We had to make calls all over town asking people if they remembered a certain show or when was it on, and we thought it would be great if there was just a book where you could look all this stuff up. It was for our own narrow purposes and it kind of grew into something the public would be interested in."

While the job might seem like an insurmountable task today, it was a lot easier 20 years ago. "In 1979 there were only three networks to speak of, no cable or Fox," Brooks points out. "We knew a lot of people at NBC where we worked and we knew people at the other two networks. The hardest part was the Dumont network, because Dumont was on in the early days of television and they were gone by then. They ran from 1946 to '56. They made television sets like RCA did; one of their shows was *Captain Video*, the first sci-fi show on television. They got elbowed out in the '50s but we wanted to cover them too. Reconstructing that was hard. A lot of those files have been thrown out; you couldn't even do the research today. If there had been as many cable networks as there are now we'd have never even started it."

### The Lost World

One of Brooks's research coups was the discovery of a major cache of Dumont kinescopes located at a peculiar storehouse. "Some engineer in the '50s working for Dumont had kept a stash of kinescopes in a popcorn warehouse in the Midwest which turned out to be the largest collection of shows from Dumont. I think they're all in museums or archives now but they were originally stuck in the back of a popcorn

warehouse by this guy and sort of passed on to people in his family."

Brooks was chosen to help compile and write liner notes for the sci-fi music series on the strength of his earlier work for TWT's *Television's Greatest Hits* compilations and his prime-time television book. "I don't think they [TWT] even connected that I worked for the Sci-Fi Channel," Brooks notes. "It was just that I had an expertise in television and this was mostly television."

It was Brooks who insisted that the rare *Captain Video* opening be included in the collection. "*Captain Video* is really the first science fiction show on television, and they weren't going to do that and I said they had to have it on there," the author points out. "Most people haven't heard it or seen it, but it really started it all, and it was a cult favorite in the '50s: it ran for six years, which was an extraordinary run for back then. That's there, along with *Tom Corbett*, *Space Cadet* and *Space Patrol*, which they had a lot of trouble licensing. Those were the other shows from the '50s; rocket scientist Willy Ley worked on *Tom Corbett* and really made that a realistic vision of space for the time."

### The Shape of Things to Come

Brooks's long-term exposure to the medium has led to some interesting observations about the sci-fi genre. "The thing that tickled me was that a lot of these TV shows in the '60s, their view of the future was what we would now consider the near future," he explains. "They'd set these things 10 years or 20 years in the future. *Lost in Space* was set in 1997, for example. I don't think that actually happened. *Voyage to the Bottom of the Sea* was set in 1974; I don't think they got the sub built by 1974. *Space: 1999* was 1999. Some of these things look ridiculous now because we're past these times and these things haven't happened. Nowadays things like *Star Trek: The Next Generation* set their action in the 24th century, or *Space: Above and Beyond* in the late 21st century, so they're a little smarter now."

TWT's Adam Shore is no stranger to the soundtrack biz—his uncle





is film composer Howard Shore, who's scored all but one of David Cronenberg's films as well as mainstream hits like *The Silence of the Lambs*. "And conspicuously there are three Howard Shore themes on disc two," Shore laughs. After working with TVT on some of their earlier albums (as well as a collection devoted to the 50th anniversary of the CBS network), Shore fell into the *Sci-Fi's Greatest Hits* project. "For the Sci-Fi Channel it's part of their branding, their world domination of sci-fi," Shore notes. While the four CDs in the collection do draw from some of TVT's previously compiled libraries of television themes, Shore was insistent that the new collection go beyond the call of duty to dig up previously unreleased or difficult-to-find oddities, with some particular selections reflective of Shore's taste.

"*Suspiria* was a big one of mine," Shore admits, "and *Videodrome*, which I think is one of the greatest themes ever in addition to being written by my uncle. I really wanted to make these a better listening experience than the other TeeVee Toons albums; I find those a little hard to listen to from beginning to end because there are so many genres and so many bits of music and they're all so up and happy that it gets to be overwhelming. For volume three I was able to license the

entire broadcast of Orson Welles's *War of the Worlds*, the first great invasion story, and this disc is all about creatures from other worlds coming to invade us here. So I was able to weave the narration of *War of the Worlds* into the record."

Shore sought to bring a wide mix of composers and themes to the albums, but locking down the rights was a challenge. "From John Williams we were able to get *E.T.*, *Jaws*, *Superman*, *Jurassic Park* and all of his theme songs. But Lucasfilm would not give us the *Star Wars* music and we could not get *Close Encounters*. For those we used the Charles Gerhardt versions which I feel are truer than some of the Boston Pops Williams interpretations." For *The Empire Strikes Back*, a rendition of "The Imperial March" conducted by Lalo Schiffrin was used.

## Not of This Earth

Despite their agreement with the Sci-Fi Channel, legal issues were not solved by the fact that most of the movies and TV shows had been aired on that network. "The idea was we made a list of all the shows and movies that had been on the Sci-Fi Channel, but I felt we had to

## Sci-Fi's Greatest Hits

Reviews by Jeff Bond

### Vol. 1: Final Frontiers ★★★★★

TVT 1950-2 • 33 tracks - 70:01

**F**inal Frontiers deals with space travel, gathering the timeworn themes from the *Star Wars* films and the *Star Trek* franchise together with Irwin Allen's TV themes and Bruce Broughton's *Lost in Space* movie theme (there's a little misidentification here: the cue listed as the 1965 theme is actually the 1967 one, which is a not-too-great recreation; track 8 is actually the original version of the 1965 theme). Welcome new finds include Barry Gray's thunderous *Space: 1999* opening, a tinny-sounding take on *Buck Rogers in the 25th Century*, and John Barry's *The Black Hole*... not the maddeningly circular main title music, but Barry's cheesy, tongue-in-cheek "overture" fanfare.

Jerry Goldsmith's opening to *Alien* is doubly noteworthy: not only is it the creepy, subdued version used in the film (not the alternate which opens the album), it's Goldsmith's original film take, not the Varèse Sarabande re-recording, although it's missing echoplex effects among other things. Also notable is the goofy love song that opens *Fireball XL-5* and the first CD appearance of Wendy Carlos's surprisingly lyrical end title music from *Tron*, with pipe organ accentuating the film's religious elements and some of the odd-metered light cycle chase sequence and the gladiator-style fanfares that end the score.

Graeme Revell's unreleased music from *Strange Days* recalls his percussive, breath-driven score from *Dead Calm*, while John Frizzell's hypnotic opening to the defunct *VR.5* echoes the operatic quality of the *Aeon Flux* cartoon scores. Also heard for the first time is Shirley Walker's episodic theme opening to the late, lamented *Space: Above and Beyond*, and three Sci-Fi Channel programs: *Inside Space*, *Welcome to Paradox* and *Mission: Genesis*, all of which are unmemorable exercises in synth programming.

### Vol. 2: The Dark Side ★★★★★

TVT 1951-2 • 36 tracks - 72:09

**T**he Dark Side opens with Vic Perrin's chilling "There is nothing wrong with your television set" narration and Dominic Frontiere's eerie title music for *The Outer Limits*, setting the tone for a collection of creepy anthology shows, horror movies and dark-edged science fiction films including *The Twilight Zone*, *Alfred Hitchcock Presents*, Robert Cobert's dizzyingly eerie *Dark Shadows* theme, Gil Melle's hair-raising *Night Gallery* and his whistled opening theme to *Kolchak: The Night Stalker* (lifted from Melle's score to *The Questor Tapes* so star Darren McGavin could whistle the melody in an opening scene set inside his newspaper office).

There's also (take a deep breath): one of Henry Mancini's last hurrahs with the *Ripley's Believe It or Not* opening (vaguely reminiscent



of his awesome *NBC Mystery Movie* theme as well as parts of *Lifeforce*), John Harrison's end title to *Creepshow*, Donald Rubenstein and Erica Lindsay's *Tales from the Darkside*, Danny Elfman's *Tales from the Crypt*, a trio of David Cronenberg film themes by Howard Shore

(including *Videodrome*), six minutes of Goblin's striking, minimalist rock-oriented *Suspiria*, Robert Cobert's cheesy disco take on *Dracula: The Series*, Mark Snow's theme to *Nowhere Man* (not quite as whistleable as his *X-Files* theme), and Fred Mollin's electronic openings to *Beyond Reality* and *The Odyssey*.

David Bergeaud's theme for the new *Outer Limits* doesn't banish memories of Dominic Frontiere's original, but it's nice to have the theme to *Mystery Science Theater 3000* on CD, even if it is the lame, post-Joel Robinson version. And after hearing some of the horrendous attempts to extend the *X-Files* theme on Silva Screen's compilations, it's great to hear Mark Snow's extended version, which maintains the atmosphere of the original nicely.

### Vol. 3: The Uninvited ★★★★★

TVT 1952-2 • 29 tracks - 65:41

**T**he Uninvited gathers together every creepy, crawly thing that ever slithered onto the face of the earth from another planet, and it's an awesome sampler of '50s-type orchestral paranoia interspersed with excerpts from Orson Welles's 1938 *War of the Worlds* radio broadcast.

do even more, all the historical ones that went way back,” Brooks points out. “And the Sci-Fi Channel is still separate legally from the writers and performers of all these themes. It took about a year and a half to iron out the rights.”

Shore and his compatriots were at an advantage compared to the average soundtrack producer, who can only count on sales of a few thousand records for anything but the breakout hits of the genre. “The first TeeVee Toons compilation worldwide has sold over a million,” Shore reveals. “The last four that we released are at around 300,000.” Nevertheless, TVT still had to jump through a lot of hoops to lock down rights. “For some people we would do all the research and find out who owned it, but a lot of times because these companies had been bought and sold so many times, we had to convince them that they actually owned it! We would have to dig up the evidence to prove it. And sometimes they’d sign off on it under the terms that if it came up that they didn’t really own it we’d be responsible for it, which was fine with us.”

Despite all the effort, Shore found there were a number of tunes that couldn’t make it into their collection. “Spielberg’s *Earth 2*, *Amazing Stories*, *Fantastic Voyage* the cartoon and *Voyage to the Bottom of the Sea* the film,” he recalls. “*3rd Rock from the Sun* did not want to be called a sci-fi show, and I find that unfair because they’re aliens. I wanted to get *Space Ghost* and *Space Ghost Coast-to-Coast* back to back, plus understandable things like *Armageddon*, *Deep Impact*, *Starship Troopers* and *The Fifth Element*. We also couldn’t get Vangelis’s original performance of *Blade Runner*, and we wanted to get Queen’s music from *Highlander* and *Flash Gordon*, but that didn’t work. There are so many more theme songs to do and so many categories. I’d love to do a whole vampire collection or a giant bugs album.”

Despite the frustrations, Shore feels that the new albums work as listening experiences and as a history of the genres in question. “At the end of *Mission: Genesis* there’s some dialogue from the show that kind of sums up everything,” he points out. Now it’s up to the shopping public to determine whether the sci-fi and genre ghetto will be able to burn up the charts along with its mainstream competitors. FSM

There are both original and recreated takes (the latter mostly from the *Monstrous Movie Music* series of re-recordings of things like *It Came from Outer Space*, *The Beast from 20,000 Fathoms*, *Them!*, and *Tarantula*) of classic ‘50s sci-fi invasion movies such as Herrmann’s brilliant *The Day the Earth Stood Still*, Hans J. Salter’s *The Creature from the Black Lagoon* (which epitomizes this entire album) and Burt Bacharach’s song from *The Blob*.

As far as television aliens, collected are *The Invaders* (with that great Quinn Martin Productions opening narration: “Tonight’s episode... The Leeches!”), Dennis McCarthy’s *V: The Series*, the intriguingly sung opening to the *Alien Nation* television series (one of the only tunes of this nature to be written from the aliens’ point of view) and, back to film, the much less interesting Curt Sobel opening to the TV show’s inferior theatrical film progenitor.

There’s also the first official appearance of Alan Silvestri’s great opening to *Predator*, Barry Gray’s kicky (and charmingly dated) opening to the underrated Gerry Anderson TV series *UFO*, and finally, the heart-rending themes to *Killer Klowns from Outer Space* and *Attack of the Killer Tomatoes*. All this, as well as modern (and post-modern) takes on the alien invasion movie like *Independence Day* and the anti-*Independence Day*, *Mars Attacks!*

#### Vol. 4: Defenders of Justice ★★★★★

TVT 1953-2 • 37 tracks - 68:08

This is a great collection that runs the gamut from the wonderful, wide-eyed innocence of *Astro Boy* (with a children’s choir exultantly singing “go go go Astro Boy!”) to the dark, grim future visions of heroes like *RoboCop* and *The Road Warrior*.

There are tons of hard-to-find themes here, including the rumbling basso theme to *Gigantor*, the classic *Speed Racer* song, the rather business-like theme to *Thunderbirds* and the more bustling opening to *Captain Scarlet and the Mysterons* (although I miss those great lyrics: “Captain Scarlet... indestructible... Captain Scarlet... indestructible...”).

From popcorn storage vaults deep in the Midwest [see article] come the primordial ‘50s shows *Captain Video and His Video Rangers* (actually an inspired use of Richard Wagner’s “The Flying Dutchman”), the hysterical flag-waving opening march and narration from *Tom Corbett, Space Cadet*, and the equally breathless opening of *Space Patrol*. Finally, someone has seen fit to put the great theme from *Underdog* (“Ooowahooowahooo...”) on CD... deliberately silly, this

is still somehow rousing stuff. And you can’t do much better than Ted Cassidy singing the opening song to *Atom Ant*.

Mention must be made of the truly atrocious version of the *Batman* theme that had to be used here; surely someone must exist who can do a better impression of Adam West. Heard for the first time on CD is Danny

Elfman’s theme for the terrific *Batman* animated series, the DePatie-Freleng theme to *Spider-Woman* (Spider-Woman?) with opening narration by Dick “I’m the Robot” Tufeld, the appropriately annoying themes to *Teenage Mutant Ninja Turtles* and their ill-scented progeny, the *Mighty Morphin’ Power Rangers*

(“Go go Power Rangers” my ass), as well as the perfect antidote: Doug Katsaros’s hilarious, scat-singing theme to the equally riotous animated show *The Tick*, and the game attempt that is the theme to *The X-Men*.

Everything else is here, from *Superman* (but where is the opening to the great old George Reeves TV series?) to just about every incarnation of *Batman*, Billy May’s *The Green Hornet*, the awesome song opening to the ‘60s *The Amazing Spider-Man*, both genders of bionic hero, Danny Elfman’s rambunctious theme to *The Flash*, Brad Fiedel’s flaccid *The Terminator*, and the indelible ‘80s anthem *Knight Rider*. Remember, there’s no need to yell, Michael... I’m all around you. FSM



# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

## Stepmom ★★½

JOHN WILLIAMS

Sony Classical SK 61649

15 tracks - 57:05

John Williams writes his second replacement score in as many years (the last one was *Rosewood*, replacing Wynton Marsalis) for Chris Columbus's movie after the original composer, Patrick Doyle, had his score rejected. Regardless of the creative differences Columbus had with Doyle, Williams—who previously tackled *Home Alone 1* and *2* with flying colors—delivers the goods. (Doyle's dismissal comes as a bit of cruel irony: the film's story involves one of the characters suffering from cancer, and Doyle himself recently underwent successful treatment for leukemia, with *Stepmom* motivating him through the process.)

*Stepmom* the film goes too much for the emotional pull in a mawkish, soap opera way, and there's a "been there, done that" quality to it. Fortunately, Williams never pushes the tear-jerking buttons the way the movie does—and this for a predominantly strings and woodwinds score. The music works surprisingly well on its own. In supporting the film's mainly serious tone and occasional moments of light humor, Williams provides the right touch. He does what any good composer would do, and that is add a subliminal layer without repeating what is already obvious on the screen.

There are several highlights on the album: "The Soccer Game" has vivacious orchestrations and a dark end coda reminiscent of "Garrison's Obsession" from *JFK* (heard during one of the minor crises in the film). "A Christmas Quilt" paints a bitter-sweet portrait between mother and daughter in a quaint way. "Ben's Antics" underscores the son's shenanigans with pizzicatos and buoyant melodies. And the

jaunty, classical-sounding "Isabel's Horse and Buggy" gives the score diversity that was missing in Williams's *Saving Private Ryan* effort.

Christopher Parkening's classical guitar solos add a gentle touch to the characters, particularly the sparring/bonding scenes between Isabel (Julia Roberts) and Jackie (Susan Sarandon) and the two kids. Like Williams did in *The River*, the guitar accompaniments give a poignancy that complements many of the film's quiet and tender moments in picturesque autumn and winter settings. "The Days Between" is one of the standouts of the album, featuring several of the key motifs heard in the film, with just a touch of Americana.

*Stepmom* can be classified as "John Williams Lite." Fans of his larger orchestral works may be put off by this mainly low-key effort; if you didn't care for *Always* or *Stanley and Iris*, it's along those lines, so either see the film first or pick up the CD second-hand. But for the rest of us, *Stepmom* is the perfect thing to kick back to in-between his adrenaline-filled scores, and it's a brilliant example of the oft-doomed "sensitive family score" done by a true master of his craft.

—Jack H. Lee

## The Prince of Egypt ★★★

STEVEN SCHWARTZ

& HANS ZIMMER

Dreamworks DRMD-50041

19 tracks - 76:10

Resisting the temptation to produce Red Sea playsets and "Moses McNuggets" Happy Meals at McDonald's, DreamWorks made it clear that their lavish animated spectacle *The Prince of Egypt* would not be merchandised in the same manner as its Disney counterparts. That, however, has not stopped them from releasing no fewer than three soundtrack albums,



only one of which will be of interest for soundtrack collectors.

That honor, obviously, goes to the movie's soundtrack album, which contains 76 minutes of music from the film, including Steven Schwartz's songs and a sufficient dosage of Hans Zimmer's score. Opening with the melancholy "Deliver Us," Schwartz's songs are agreeable but don't rank with his work on *Pocahontas* and *The Hunchback of Notre Dame*. "Through Heaven's Eyes," as performed by Brian Stokes Mitchell, is one of the few standouts of Schwartz's efforts, most of which are redundant and forgettable. The big ballad, "When You Believe," is completely transparent, even more so when you hear pop divas Mariah Carey and Whitney Houston vocally spar with each other in the vacuous duet they share at the beginning of the album.

Zimmer's score, which by itself measures under 20 minutes on the CD (though there's additional underscore in many of the songs), is of the standard orchestra-and-synth variety that most listeners will instantly recognize as being the composer's. It's lyrical and predictably loud, though perhaps not as bombastic as some of Zimmer's work on *The Lion King*. Recorded in London, the score includes a few credits for "additional orchestrations" and song tracks alternately arranged/produced by Zimmer, Harry Gregson-Williams, John Powell and Gavin Greenaway.

The soundtrack CD is rounded out with a hideous pop performance of "Through Heaven's Eyes" by K-Ci & JoJo and an inoffensive take on "River Lullaby" by Amy Grant, before finishing with the massive R&B collaboration, "Humanity," featuring everyone from the cast and the several big pop artists. (Where else can you find a teaming of Boyz II Men with Jeff Goldblum and Danny Glover?) Unfortunately, it's a wash-out, as is the a cappella mix of Boyz II Men's passable ballad "I Will Get There" thrown on at the end as an appetizer for the "Inspirational" album.

Speaking of which, many R&B performers join with Boyz II Men on the "Inspirational" *Prince of Egypt* soundtrack (DRMD-50050, 18 tracks, 72:16, ★★), including Cece and Bebe Winans, Brian McKnight, and Take 6. Boyz II Men's "I Will Get There," written by pop meister (or is it mistress?) Diane Warren, is probably the best of the bunch, especially in its original mix heard here. Still, the "Inspirational" tag refers more to the fact that the music was inspired by the movie (and is not in the film) than its qualities as being actually uplifting; most of the songs are standard-issue, forgettable fluff that will only appeal to fans of the respective performers.

The "Nashville" effort (DRMD-50045, 17 tracks, 71:07, ★★½) is along the same lines, featuring many talented artists including Randy Travis, Vince Gill, Wynonna, Faith Hill, Clint Black, Alabama, Alison Krauss... and many others, but it says something when you can't really point to any of the various tracks as making much of an impression. Soundtrack fans will note that Steve Dorff arranged and conducted strings for a handful of the tracks here. —Andy Dursin



## The Avengers ★★½

JOEL MCNEELY

Compass III COMO100

19 tracks - 59:35

After being delayed by several months by Warner Bros., which resulted in drastic pre-release cuts (reducing its opening act to virtual incomprehensibility) and the departure of the original composer (Michael Kamen), *The Avengers* arrived last August with all the signs of trouble. Neither a spoof nor a compelling Bondian romp, this big-screen version of the British '60s TV series turned out to be a total dud, sabotaged by miscast actors and indifferent direction.

Fortunately, as often is the case with underwhelming big-budget studio pictures, one of the few bright spots is its music, composed by Joel McNeely in a sweeping, Williams-esque vein, with brassy jazz motifs thrown in for good measure. It's a mix of styles, but there's enough coherence—and noticeably less bombast—to separate it from the usual "superhero" scores we've been hearing of late, from Elliot Goldenthal in particular.

McNeely's music for the film's villain, August DeWinter (a performance by Sean Connery that completely fails to register) is the score's biggest asset, heard as an evocative theme that is both mysterious and melodic. McNeely here conveys an often science-fiction sound that is playful and menacing, grounding his score in a fabric that's not just another temp-track knock-off (like his stylish but derivative work for the Kurt Russell film, *Soldier*).

At other times, the score contains everything from '60s-styled Henry Mancini lyricism ("John Steed, I Presume?") to Williams-influenced orchestrations (the action cue "Emma's Balloon Escape" and the reflective "Are You All Right"). Although it isn't utilized in the bulk of McNeely's score, Laurie Johnson's original TV theme is given a full rendering just prior to the end credits, while McNeely's new "Avengers" theme curiously begins with what sounds like a quote from the old classic ballad "You Made Me Love You"! Synths and contemporary percussion are also

thrown into the mix, but not so much as to detract from the principal style of the score, which is fully orchestral and recorded in London under the capable hands of engineer Shawn Murphy.

Buried in the movie under sound effects and hampered by the film's helter-skelter editing, McNeely's score shines in this inaugural soundtrack release from Compass III, coming across as one of the composer's most cohesive and enjoyable efforts to date. If you need more evidence of a composer having a better handle on a movie's tone than the filmmakers themselves, check this out. —A.D.

## The Thin Red Line ★★½

HANS ZIMMER

RCA Victor 09026-63382-2

11 tracks - 58:54

One of the most eagerly awaited pictures of the year, Terrence Malick's Guadalcanal WWII epic turns out to be an inward, disappointing study of nature as juxtaposed with the aberration of war. It's either a 90-minute, *Paths of Glory*-tale blown up to three hours, or a nine-hour epic reduced to incoherent excerpts.

Characters come and go, each with similar-sounding, poetic voiceovers, and the harrowing combat footage is seemingly at odds with endless romantic flashbacks and shots of wildlife. It's still an impressive achievement which will be remembered as an awesomely crafted, laborious misfire full of breathtaking photography and a few gripping sequences.

Hans Zimmer's score is an ode to stillness. If made 15 years ago, this would be all-electronic, a la Vangelis or Maurice Jarre's efforts for Peter Weir. Today, it is fully orchestrated and a model of simplicity and restraint. Zimmer toiled for most of 1998 on the film, writing and recording reams of music which Malick tried endlessly in the grueling

editing process, during which the director discarded two characters (played by Bill Pullman and Lukas Haas) and most of the story in an attempt to "find" his picture. Ultimately, the soundtrack album is an hour-long collection of raw materials which is far from the "score" Malick eventually assembled out of Zimmer's 4+ hours total of music (!) and pieces of the temp track. Curiously, the native song which is the most memorable piece of music in the film (performed on-screen at one point) is absent from the CD.

It is never the most respectful approach to describe a score by what it is not, but the deliberate nature of Zimmer and Malick's collaboration requires it. Unlike *Saving Private Ryan*, the score for *The Thin Red Line* is not a hymn for American soldiers which speaks of memories of the war. Instead, it is wholly apolitical, and despite its subtle use of "ethnic" and electronic touches, does not evoke the landscape in literal terms either. It neither catches the action, nor builds into Morricone-styled, stand-

classical and new age gestures. If this reading is correct, it speaks of Malick's fundamental statement of the timelessness of nature and the true impossibilities of trying to understand, well, anything. One just wishes the movie was up to the task. The album is eminently listenable and a fine achievement from Zimmer, hampered only by the stillness of its aesthetic. Two tracks spotlight a "cosmic beam" instrument performed by Francesco Lupica, which is probably a relative of Craig Huxley's "blaster beam" from *Star Trek: The Motion Picture*: "Beam" (3:44) by John Powell, and "Sit Back & Relax" (2:06) by Lupica.

—Lukas Kendall

## Psycho (1998) ★★

BERNARD HERRMANN, VARIOUS  
Geffen GEFD-25313

14 tracks - 49:36

Gus Van Sant has endured negative feedback and protests about his shot-for-shot remake of Hitchcock's *Psycho*. Danny Elfman's role in the production has been less controversial. His job was to adapt



alone pieces like in *Casualties of War*. In the film, Zimmer's elegiac music often plays through the combat sequences, but does not achieve the Mahlerian sophistication of Toru Takemitsu's *Ran* score for Kurosawa. One of the themes, used for the character who has the romantic flashbacks, seems like a cousin to George Delerue's *Le Mepris*, but Zimmer aspires to similar textures as the late Frenchman—not the joy or beauty of his melodies.

If anything, Zimmer uses the orchestra holistically, as an existential organ which combines

Bernard Herrmann's score from the original film, arranging the music and re-recording it to fit Van Sant's "recreated" scenes.

The soundtrack album of the new *Psycho* features three cues from the score and eleven "music from and inspired by" tracks. The score is represented by "Prelude," "The Murder," and "The Finale," which contain the major themes from the film. All of the cues sound like they could have been recorded for Hitchcock's original: Herrmann's string-only arrangements are adhered to, with extra instruments added to fill out the

(continued on page 42)

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### The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williamst. *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with Williamst's stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting

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### Stagecoach/The Loner

Original soundtracks by Jerry Goldsmith! *Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**



### The Wild Bunch

restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film: FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**



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features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. *Liner notes by Jon Burlingame.* **\$16.95**



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This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.  
Published by Lone Eagle Press. 224 pages, softcover, illustrated. \$17.95

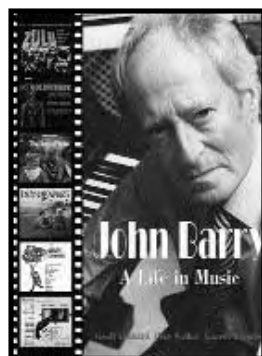


### A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith  
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life:

from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.  
Published by University of California Press. 416 pp., hardcover. \$39.95



### U.S. Exclusive—Only from FSM John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley  
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.  
Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

### Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin) Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supple-

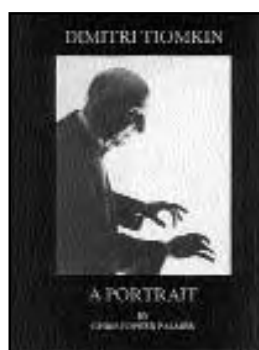
mental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.  
Published by University of California Press. 396 pp., softcover. \$24.95

### Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (*T.E. Books*, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! \$24.95

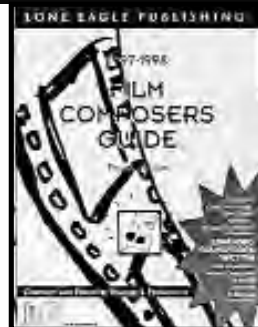


### VideoHound's Soundtracks: Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch,

Foreword by Lukas Kendall

This massive 1024-page book contains reviews of over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records. \$24.95



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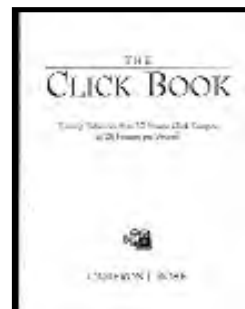
Vincent J. Francillon

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- \* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- #32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- \* #33, May '93 12 pp. Book reviews, classical/film connection.
- \* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.
- \* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1: scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- #36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varese), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2: reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- \* #38, October '93 16 pp. John Debnay (*seaQuest DSX*), Kraft & Redman Pt. 2.
- \* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.
- \* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4: Recording *The Magnificent Seven*.
- \* #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
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- \* #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*), Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.
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- #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
- #50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet: Recordman on liner notes.
- #51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's



mom interviewed; music of *Heimat*, *Star Trek*; promos. #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous. #53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovatioli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs. #55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Elvira Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2. #57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview. #58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1. \*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklos Rozsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con. #61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

\* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

\* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Hector Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rozsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

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#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

\* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

\* #76, December '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

#### Volume Two, 1997

First color covers! Issues 32-48 pp.

\* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

\* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rozsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas: Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

\* Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), U-Turn & *The Mephisto Waltz* (long reviews), *Razor & Tie* CDs: begins current format.

#### Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Michael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyer's Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyer's Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyer's Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilda*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyer's Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

Vol. 3, No. 8, September '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz) Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs: Downbeat: Elfman, Young, Beltrami, Edelman, D. Cuomo, Kamen.

#### Volume Four, 1999 Issues 48 pp.

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Jerry Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Index How much stuff have we printed in FSM? We're not even sure anymore. That's why we have this handy index of all reviews and articles up to and including Vol. 3, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

\* Photocopies only

## SCORE

(continued from page 39)

stereo capabilities of modern sound systems.

"Prelude" is one of the classic main titles of all time: the high-pitched strings and fast tempo make the piece tense, nervous and unresolved—an audio counterpart to Saul Bass's slice-and-dice credits. "The Murder" takes that concept to its most famous extreme, using the strings to mimic Norman Bates's slashing knife. Stereo is used effectively here, with the first string entrance on the left channel and the next on the right, and so on. The result is an excellent recording of a cue that can frighten the listener with or without the accompanying visuals. "The Finale" concludes the film, as Norman sits in his padded cell: the subtle three-note "madness" theme is manipulated in various ways, representing Norman's relationship with his mother.

The score tracks on the CD amount to only 4:33, but the remaining tracks are not without Herrmann's influence. Several of the pop songs contain samples of the Joel McNeely/Royal Scottish National Orchestra recording of the score: "In the End" by Lionrock is more or less a techno remix of "Prelude," and Mono's "Madhouse" intertwines "The City" and other cues with its own melody. "Honeymoon Suite" by Thievery Corporation contains samples of the score so subtle that Herrmann's influence is perhaps only subconsciously felt.

As a whole the album is an interesting mix of the score and pop music, albeit one that most film music fans will find completely blasphemous, with its preponderance of hip hop beats dominating (and sometimes intertwining with) Herrmann's music. Danny Elfman and Steve Bartek have done an excellent job of adapting Herrmann's work to Van Sant's recreation, and hopefully their complete recording will see an album release. For now, the RSNO recording on Varèse Sarabande is excellent and, with the origi-

nal 1960 soundtrack still unreleased, serves as a definitive CD of one of the greatest film scores of all time. —Tim Kurkoski

### You've Got Mail ★★½

GEORGE FENTON, VARIOUS  
Warner Sunset/Atlantic 83153-2  
15 tracks - 46:20

The third teaming of Tom Hanks and Meg Ryan results in another collection of songs by filmmaker Nora Ephron, but one less cohesive than the popular soundtrack assembled for their last outing, *Sleepless in Seattle*.

Consisting primarily of Harry Nilsson ballads ("Remember," "The Puppy Song," "Over the Rainbow") and other previously released tracks (The Cranberries' "Dream," and selections by Louis Armstrong, Bobby Darin, Bobby Day, Roy Orbison, Randy Newman, Stevie Wonder, Jimmy Durante and Billy Williams), this is a pretty nondescript collection, save Carole King's original song "Anyone at All" (co-written by King and Carole Bayer Sayer) and Sinead O'Connor's cover of Nilsson's "I Guess the Lord Must Be in New York City." George Fenton's efforts are encapsulated in a five-minute suite, most of which covers the light, bouncy tone of his score.

In all, this is pretty useless unless one of the specific tracks appeals to you. —A. D.

### Shostakovich Film Scores

★★★★

DMITRI SHOSTAKOVICH  
Citadel CTD 88129

19 tracks - 62:22

The name Shostakovich might bring thoughts of self-communing string quartets or epic symphonies on the history of the Soviet Union, especially as the debate rages over his alleged dissidence. But there are other sides to his music, including 30+ film scores and a large amount of light music that's only now being widely heard.

From early on some Soviet films were given "symphonic scores" while others had song-based music, and this disc shows how Shostakovich developed

both these strands. His third film, *The Golden Hills* (1931), tells how a peasant moves to St. Petersburg and becomes involved in a strike. Shostakovich couldn't avoid the propaganda side; the upbeat close shows the resolve of the strikers though here it's played very slowly. But if you think Shostakovich was taken in by it, think again. The opening turns Tchaikovsky's Fourth Symphony into a deliberately banal fanfare and there's a catchy waltz based on Waldteufel's "Spring Flowers" that builds from tentative melancholy to outright exuberance and features a very un-Soviet Hawaiian guitar (played in this recording with a vodka-soaked sway) and sax. There's also a powerful fugue in which the orchestra is joined by (a slightly odd-sounding) organ to produce a kind of neo-Baroque concerto but with 20th century harmonies.

The other scores reflect Shostakovich's comic side. "The Priest and his Helper Balda," a cartoon from the early '30s, was based on a story by Pushkin but director Mikhail Tsekhanovsky was sacked by the studio and the film remained unfinished. Most of it was destroyed during the war but the score survived, and the suite contains seven of the 34 numbers. It's more satirical, full of harshly etched textures and acrid melodies with a grotesquely comic feel—its ironic use of popular music is typical of his work at the time. The humor of *The Adventures of Korzinkina*, a wartime comedy, is more gentle and closer to Poulenc and Les Six; there's "Chase," an infuriatingly catchy, skittering piano duet, a hilarious "oompah" march and a slyly sentimental "Finale" complete with kitschy choir.

"The Silly Little Mouse" is a 15-minute children's mini-opera and finds its way into a child's world beautifully with the instruments imitating the various animals as in "Peter and the Wolf" or "The Creation." The closely recorded narrator has a wide-eyed, fairy-tale tone of voice that you'll either like or hate but it's typical of the way everyone enters the spirit of the piece.

## Way Out Westerns

### Triology Plays Ennio Morricone ★★★★★

RCA Victor 74321-54857-2 • 12 tracks • 44:59

**M**ore than a decade ago, punk-jazz provocateur John Zorn recorded *The Big Gundown*, a Morricone tribute that took nine of the composer's scores, stuck them in the Cuisinart, and reinterpreted them for people with attention-deficit disorders. Japanese shakuhachi flutes, surf guitars, and turntables were just a few of the unusual instruments employed to disorient and tease the listener. Morricone himself liked the record, saying it had "fresh, good and intelligent ideas," closing with the words, "Many people have done versions of my pieces, but no one has done them like this," which must have been the understatement of the year.

Now along comes Trilogy, a Vienna-based group consisting of violinists Daisy Jopling and Aleksey Igudesman, and cellist Tristan Schulze. They have taken an inventive approach to recreating music from 12 of Morricone's films, and the results are gently wacky. Some of the tracks, although faithful in their presentation of the composer's themes, are distinguished by their interesting solutions to scoring prob-

lems. For example, the panpipes in *Once Upon a Time in America* are lovingly replaced by Mr. Schulze's cello, and the keening violins cover for the harmonica in *Once Upon a Time in the West*. In *A Fistful of Dollars*, Trilogy's members gamely insist "We can fight," just like in the original, although given the reduced scoring, the effect is more amusingly fatuous than defiant—the mouse that roared.

Elsewhere, Trilogy imposes more drastic changes on the music. In a second selection from *Once Upon a Time in the West*, Trilogy reduces Morricone's epic score to tinker-toy proportions. The main title is turned into a jaunty skip, soon discarded in favor of exaggerated Romanticism, and then prim Baroque stylings. *The Sicilian Clan* is most imaginatively reworked to include pipe organ samples and a hot accordion solo. (I know it's an oxymoron, but work with me!) Trilogy then brings the track (and the CD) to a wild conclusion by transforming Morricone's arch-Italianate melody into a whirling Hungarian gypsy dance that stops just short of exhaustion.

*Triology Plays Ennio Morricone* is not for purists, but it's tremendous fun for anyone with an open mind. Again, Morricone himself has given this CD his nod: "At last a group of true professionals!"

—Raymond Tuttle

Despite Citadel's claim that it's a world-premiere recording, this piece has appeared on (admittedly obscure) LPs and, ironically, there's an arrangement of it in a forthcoming collection of film music from the Royal Concertgebouw Orchestra and Chailly on Decca.

All the performances could occasionally be a bit more unbuttoned (Rozhdestvensky's recordings have a touch more swagger) and anyone unaccustomed to Russian recordings may find the strange perspectives, spotlighting and general glare—especially in the "Mouse"—wearing. But don't let that put you off a disc that's full of infectious tunes in witty orchestrations that should help dispel any lingering doubts about Shostakovich's sense of humor.

—John Riley

### Charlie Brown's Holiday Hits

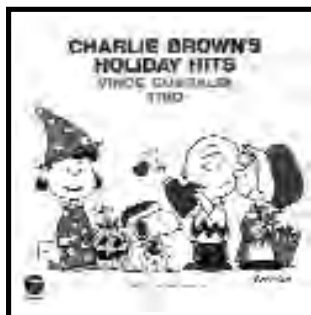
★★★★★

VINCE GUARALDI

Fantasy FCD-9682-2

14 tracks • 37:13

**F**or over two decades, Vince Guaraldi (1928-1976) provided some of the most innovatively synergistic music in television history. Guaraldi, of course, was the man behind the ridiculously catchy music in Charles Schulz's



*Peanuts* cartoons. During the 1960s and '70s, Guaraldi scored 15 *Peanuts* specials with his highly personalized Ravelian pop style. His procedure was simple: he'd get the assignment, assemble a handful of tunes for each show, record them, then let the editors cut them as needed. (Occasionally he'd score a cue or two in a more traditional vein.) As a result, the music editing was sometimes a bit fumbled in these programs (have you ever listened closely to the music in the Christmas special?), but the albums have been gems.

*Charlie Brown's Holiday Hits* may be the best Guaraldi/*Peanuts* album since the wonderful *A Charlie Brown Christmas*. Most of the cuts are unique to this disc—only five have appeared elsewhere. More importantly, for the first time we are treated not

only to Guaraldi's fine trio but to the thicker instrumentations featured in the shows—including some of John Trotter's arrangements. The instruments are used sparingly—a pair of trumpets here, a lilting flute there—but they add so much. Where would "The Great Pumpkin Waltz" be without its gentle horn lines, or the "Thanksgiving Theme" without its organ?

The charm of Guaraldi's music is that it always sees eye-to-eye with Schulz's characters. It conveys a note-perfect sense of savvy and wonder—you could almost imagine that in this animated parallel universe, this was the music that kids listened to. I don't know if the connection was by design or by happenstance, but it seems so natural. Could you imagine Charlie Brown with Carl Stalling-style cartoon music? Whatever the genesis for the combination, Guaraldi certainly never apologized for it, musically. His tunes were every bit as sophisticated and smart as they could be—even his "Christmas Time Is Here" toys with bitonal chord constructions. Listening to this album, you slowly realize that this music is enjoyable as both a nostalgic curio and as fine jazz. In other words it's actually

as good as you remember it being.

It can be a little frustrating to navigate the track titles on the disc, however. A cut entitled "Track Meet" is actually a Latinized version of "Christmas Is Coming" from the Christmas special (or vice versa; it doesn't indicate which came first). And "Oh, Good Grief," as it exists on this album, is a vocal version of Schroeder's theme (itself a clever Beethoven quotation) and not the "Oh, Good Grief!" track heard on the Warner Bros. album of the same name. The sound shows a bit of wow and crackle, but it's hardly enough to hamper one's enjoyment.

In toto, this is a fantastic album and hopefully a harbinger of Fantasy's future intentions.

—Doug Adams

# Down in the Delta ★★ 1/2

STANLEY CLARKE, VARIOUS

Virgin 7243 8 46914 2 4

16 tracks - 73:08

**D**own in the Delta marks the directorial debut of poet Maya Angelou, with Alfre

Vandross assuring us that "I'm Only Human," Shawn Stockman of Boyz II Men graciously bestowing "Just a Little Luv," Tony Thompson and Antoinette agreeing that "We Belong Together" and Chaka Khan (no relation to Ghengis) performing "Don't Talk 2 Strangers," which was written by Chaka Khan and the artist formerly known as Prince, whose current moniker FSM is typographically incapable of reproducing. Groups apparently hailing from outside this solar system include Jazzyfatnastees doing "Let It Go" and Me'Shell N'Degeocello and Keb' Mo' collaborating on "My Soul Don't Dream." The immortal Ashford and Simpson return from the grave with the haunting "Uh Uh Ooh Ooh Look Out Here It Comes," while Sounds of Blackness "Don't Let Nothin' Keep You Down."

This is all well-honed, easy-listening material that to my sorry cracker eardrums sounds virtually indistinguishable, and Stanley Clarke's score (represented by one 3:41 cut on the album) fits seamlessly into the groove, functioning

Dreams"). Unfortunately, the belated sequel is a full-blown musical, with no fewer than half a dozen tunes warbled by child actors, Dom DeLuise, Ralph Macchio (!) and even William H. Macy.

The score this time around is by Lee Holdridge, a veteran craftsman whose *Into Thin Air* was just about my favorite score of 1997. Like Bruce Broughton, Holdridge is a throwback who writes fully composed, busy scores that are dramatic in the manner of good, old-fashioned film music... which might explain why he's not writing for Jerry Bruckheimer. Holdridge deserves to get at least as much work as the Joel McNeelys and John Debneys of the world.

While it doesn't supplant memories of Goldsmith's original, Holdridge's *Secret of NIMH 2* score is expressive, colorfully orchestrated and thunderously performed by the Philharmonia Orchestra of London. What it lacks is an involving central melody, which was something Goldsmith's score had in spades—but that weakness seems

forced by the necessity of having so many songs scattered about, while Goldsmith was able to use his main title melody for the original's lone song. In fact, with its thick orchestral clusters and heavy percussion, *Secret of NIMH 2* sometimes echoes Holdridge's earlier *Into Thin Air*, which isn't necessarily a bad thing.

—J.B.

# The General ★★ ★ 1/2

RICHIE BUCKLEY

Milan 73138 35863-2

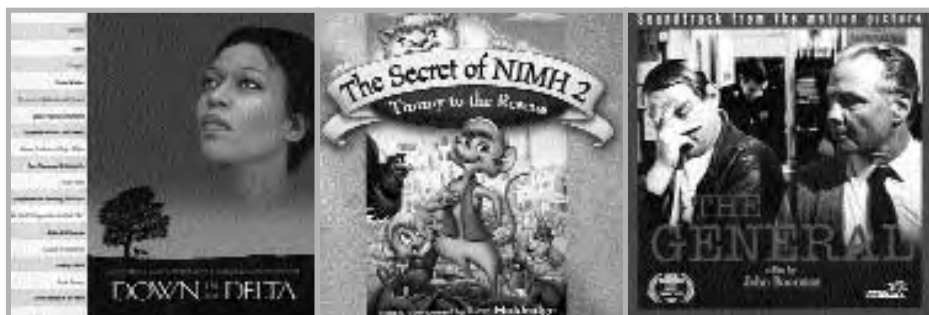
19 tracks - 37:52

**T**he General was Martin Cahill, the real-life, Robin Hood-styled mastermind who terrorized his native Dublin for over 20 years until all the institutions he despised—the police, the IRA, the church, the government—finally caught up with him.

Director John Boorman first became fascinated with the career criminal when he was a victim himself: Cahill stole Boorman's gold record of *Deliverance* out of his house one night.

Boorman and Irish actor Brendan Gleeson have now told the late Cahill's story in *The General*, Boorman's best film in years (and black-and-white to boot). Providing the music is Richie Buckley, the Irish saxophonist best known as a member of Van Morrison's band. Boorman's use of music has always been idiosyncratic: the brilliant, subtly posttional Johnny Mandel score in *Point Blank*; "Dueling Banjos" in *Deliverance*; and Trevor Jones and a smorgasbord of famous classical works in *Excalibur* are three of the best examples. The music for *The General* is thankfully not created out of a record collection, but is written and performed in a type of laid-back jazz/blues/rock idiom that Cahill and his criminal buddies—ordinary schlubs all—might have enjoyed. As a film score it is, to say the least, atypical, characterizing thrilling robberies with an old-fashioned, up-tempo big band sound, walking bass lines and Buckley's wailing sax. The soulful, quiet moments are likewise disarming in their simplicity: there are no string elegies, just small band combos speaking of Cahill's turmoil with working class, David Sanborn/*Lethal Weapon* blues.

Hearing a saxophone in a contemporary setting always makes me think of cop shows like *Spenser: For Hire* or all those Dana Kaproff TV movie scores from the 1980s where the sax set up the sleazy sex-and-blackmail underworld. Indeed Cahill's life is filled with such things: not only was he capable of great violence and immorality, but he fathered several children each with his wife and his sister-in-law (who didn't mind). It's a leap to hear Buckley's breezy sax as the embodiment of all this, but ultimately Boorman, Gleeson and Buckley bring you inside Cahill's head, as repulsive and alluring as it alternately is. A weird life for us, but for him, all he knew. —L.K.



Woodard and veteran actor Al Freeman, Jr. essaying a well-meaning story of decent family values under attack by the problems of urban life. With more than a dozen songs by the likes of Janet Jackson and Luther Vandross, this is the kind of album that offers precious little for the soundtrack-loving among us to get off on. The mostly mellow R&B performances include Sunday's "Believe in Love," Janet Jackson doing "God's Stepchild," D'Angelo's "Heaven Must Be Like This," Stevie Wonder's "If Ever," The Leverts (Eddie, Gerald & Sean) doing "Where Would I Be," Luther

like one of the songs minus any vocals. This is Casey Kasem reminding you to keep reaching for the stars!

—Jeff Bond

# The Secret of NIMH 2 ★★ ★

LEE HOLDRIDGE

Sonic Images SID-8820

17 tracks - 62:24

**T**hanks to the miracle of video, just about anything is fodder for a direct-to-video sequel these days, including the 16-year-old *The Secret of NIMH* from animator Don Bluth. Jerry Goldsmith wrote one of his most charming scores for the original, which thankfully relied on but a single annoying song ("Flying



## A Whore's Diary ★★½

MARK GOVERNOR

Citysound CSND 10002-2

13 tracks - 42:53

The title for this compilation by film composer Mark Governor is derived from a question-and-answer session

during the premiere of the film version of *Notes from Underground* (1995), during which a tactful student asked Governor how being a "Hollywood whore" affected his ability to write serious music. Rather than inviting the woman

to eat his shorts, Governor replied that he thought the regimen greatly improved his work.

Governor opens the album with a specially composed piece called "Arthouse," a blend of baroque and minimalist sensibilities with percussion, and it's an

apt encapsulation of his overall style. "On the Occasion of Falling Rain" from *Notes from Underground* balances cymbalom (ingeniously suggesting the Russian origins of the story which were left out of the modern adaptation), a melancholy, wordless

## Marco Polo Delivers Two More Treasures

Reviews by Jeff Bond

### Moby Dick ★★★★★

PHILIP SAINTON

Marco Polo 8.225050 • 26 tracks - 63:10

John Huston's *Moby Dick* gets no respect, but I've always loved it as an adept Cliff's Notes take on Herman Melville's impenetrable novel. While to some Patrick Stewart may be ten times the thespian Gregory Peck is, I found Stewart's recent incarnation of peg-legged obsessive Captain Ahab a weak sister to Peck's portrayal. Sure he was wooden, but Peck's resonant vocal chords and massive, rectitude-laden frame made his Ahab a towering shipwreck of a man, horribly scarred by his encounter with Moby Dick but still potent enough to bellow blasphemy into the face of God. With a robust cast that included the likes of Richard Basehart, Leo Genn, Harry Andrews, Freidrich Ledebur, and Orson Welles, and grungily convincing special effects, Huston's film was a literate adventure with some interesting questions about nature and predestination.

Just as sadly neglected is Philip Sinton's bustling, nautical score, written less to describe the monstrous presence of the white whale than to underscore the black thrill that Ahab feels every time he catches sight of, or even discusses, the beast. Sinton's opening theme reaches from the jumpy, agitated brass theme for Ahab's obsession to a strangely soothing and warm theme for the Pequod and its men before painting a beautiful portrait of the sea ("Sea Music") by way of Ravel. The comic music for "Queequeg's Entrance" presages the halting opening rhythms of North's *Spartacus*, while "Ribs and Terrors in the Whale" is a moving hymn to underscore Orson Welles's grave performance as Father Mapple. Sinton's scoring of Ishmael's boarding of the Pequod and the whaler's journey out to sea artfully balances both the boyish excitement of the young sailor and the brooding presence of Ahab, as the mysterious captain gradually emerges to begin his malignant manipulation of his crew. Sinton's whaling cues are bracing and rhythmic, alive with brass duets and the wave-like beating of churning strings ("There She Blows") and a furiously celebratory, propulsive fanfare ("Carnival").

Much of the rest of the score covers the dank territory of Ahab's obsession as he refuses to help a fellow ship captain search for his son ("Meeting at Sea"), with the rattling, agitated brass of Moby Dick's theme erupting as the white whale is finally sighted ("Moby Dick Appears"). Particularly striking is Sinton's eerie mix of choir and strings for Ahab's daring use of St. Elmo's Fire to terrorize the crew. "He Rises," the back half of the score's 10:15 climactic track, is relentless with the rattle of snares and stabbing brass as Ahab and his crew face their final confrontation with Moby Dick, until the chilling liturgy of Ahab's demise, as he beckons lifelessly to his men while lashed to the scarred white body of the animal he dreamed of destroying.

While the playing of the Moscow Symphony Orchestra doesn't match the ferocity of their earlier work on Steiner's *King Kong*, this is a remarkably faithful recreation of this rambunctious, stirring score, and another feather in the caps of conductor William T. Stromberg and orchestrator John W. Morgan. The elaborate booklet features contributions from Ray Bradbury and Bill and Ann Whitaker.

### The Classic Film Music of Alfred Newman ★★★★★

ALFRED NEWMAN

Marco Polo 8.223750 • 26 tracks - 63:42

Bill Stromberg and John Morgan remedy another ancient oversight with this terrific compilation of newly recorded music from some of Alfred Newman's best scores, from his ironically heraldic celebration of Tinseltown in Joseph Mankiewicz's tart *All About Eve* to his buoyant scoring of the quintessential Foreign Legion adventure *Beau Geste*, which conjures up an immaculately romanticized, Hollywood view of military service in the African desert.

The crown jewel here, however, is Morgan's

reconstruction of Newman's brilliant score to the RKO production of Victor Hugo's *The Hunchback of Notre Dame*, with an unrecognizable Charles Laughton giving a heartbreaking performance as the deformed and brutalized cathedral bell-ringer. A literate answer to the popular Universal horror films of the '30s (Universal had produced an earlier, silent version of the book starring Lon Chaney, Sr.), the

William Dieterle-directed talky turned Quasimodo into one of the great tragic heroes of cinema, and Newman's score deserves at least as much credit as Laughton's acting in creating sympathy for what could have been a simplified screen monster. Newman emphasizes the religious aspects of the picture early with a "Santa Maria" chorus (one influence on the score was an early temp track assembled by Arthur Morton that included the Ave Maria) that moves into a noble foreword that wouldn't be out-of-place in any current John Williams score. Newman's bright and exotic cues for the film's gypsies ("The Gypsies," "The

Festival" and "The Dance of Death") are wonderfully memorable bacchanals, while "Esmeralda's Dance" is one of many cues in this score that look forward to Newman's later work on *The Robe* in 1953. Chief among these is a swashbuckling action fanfare ("Thank You Mother of God") and a Handel-like Hallelujah chorus ("Hallelujah" and "Clopin on Ground—Hallelujah Reprise") that is simply sublime—although there is some question as to whether it was written by Newman or another composer involved in the gargantuan project, Ernst Toch. Other highlights are a wild battle cue for the hunchback's repelling of an angry mob from the cathedral ("Clopin Calls Charge"), with a gorgeous liturgical theme nobly emerging out of the chaos, and the fiery "Victory at Notre Dame."

This is a masterpiece, and well-worth waiting almost 60 years to see it presented in album form. Bill Whitaker's exhaustive liner notes are practically a mini-book on the subject.

FSM



female vocal, and marimba, among other instruments, in creating a compelling mood of isolation and sadness, while the exotic-sounding "In the House of Blue Lights" lends an ironic tone to the protagonist's journey into a house of ill-repute. The title music to *Santa Fe* is a good-natured, Dave Grusin-like tune for slide guitar, recorder and xylophone, while "Culpepper" combines glistening electronic chords, vaguely eerie, church-choir-like vocals and percussion to underscore a flashback sequence from *Santa Fe* involving a Waco-like religious cult massacre.

For the Hollywood documentary *Faded Dreams*, Governor composed a moody bit of saxophone blues over synth chords and piano. Governor went the Michael Mann route with some preliminary work on the director's *Heat* (eventually scored by Elliot Goldenthal and various pre-existing tracks), with pulsating electronic rhythms, two cellos and two guitars. A chase sequence from the movie *Jamaica Heat* ("The Shooting") sounds like what you might get if you crossed Jerry Goldsmith's percussive low-end piano action music with Mychael Danna's gamelan music



from *The Ice Storm*.

Also included is an unusual bit of horror music for *Pet Sematary 2* which plays anguished, building strings and choir over Native American percussion; music from a documentary on James Dean; a composition for an L.A.-based dance troupe; and several pieces Governor composed strictly for himself. It's an intriguing album that supports Governor's assertion that music for independent films can be preferable to a lot of

the mainstream product out there. —J. B.  
You can order A Whore's Diary directly from the label at [www.citysound-music.com](http://www.citysound-music.com).

### Wild Man Blues ★★½

WOODY ALLEN AND  
HIS NEW ORLEANS JAZZ BAND  
RCA Victor 09026-63353-2  
15 tracks - 60:50

I once knew someone who defined a true musician as someone who could listen to Rossini's William Tell Overture without thinking of the Lone Ranger. I suppose, then, a true film lover would be someone who can watch a Woody Allen film without being put off by his bizarre personal life—or listen to this album without thinking of the same. Then again, that may not be so hard: this music is about as far removed from Allen's neurotic New York persona as one can get. *Wild Man Blues*—the film—is a documentary chronicling of a few weeks in Allen's life. Its pivot is Allen's Dixieland jazz band (Allen is a dedicated clarinetist) and this CD presents over an hour of standards covered by "Woody Allen and His New Orleans Jazz Band."

In all fairness, Allen *et al.* do an admirable job conjuring the old-school charm of Dixieland. As the uncredited brief liner notes point out, "The unpolished performances and crudeness of the recordings are... typical of New Orleans style music where the key to success is drive, emotion and simplicity." Nowhere is that more evident than with Allen himself. His gnarled clarinet tone and wobbly technique is regularly outshone by his bandmates (Greg Cohen on bass and Jerry Zigmont on trombone, especially), yet it's obvious that this is Allen's baby. His solos, wild vibrato and all, are the glue that binds tunes like "Swing a Lullaby," Louis Armstrong's "Hear Me Talkin' to Ya" and the titular "Wild Man Blues." And believe it or not, he's got a pretty distinct style with somewhat unique emphasis on the lower register of the clarinet. Some of the other soloists fall a little flat, failing to stir that Dixieland

sense of "manic everything" that underlines the best of the genre. Still, in general, they all hold their own.

The CD features performances from both Allen's trio and his seven-member band. The tunes are diverse enough to make the hour running time welcome and although the sound is pretty fuzzy, it's got a neo-nostalgic warmth to it. This CD won't be replacing any of your Jelly Roll Morton discs any time soon, but Allen and friends do themselves proud. —D. A.

### Quest for Glory V: Dragon Time

★★ CHANCE THOMAS  
Sierra Games • 18 tracks - 48:19

Those who do not learn from videogaming mistakes are doomed to repeat them, and consequently they get to listen to their favorite synthesized videogame music an unhealthy number of times. But sometimes even that's not enough, and that's where the new vogue for videogame soundtrack CDs comes in.

*Quest for Glory* follows a young adventurer through the kingdom of Silmaria, where he has to face sword fights with armored guards, tempting Nyads, gladiators and minotaurs, all to the tune of Chance Thomas's alternately brassy and new age-ish score. It's somewhat what you'd expect, although the action passages are actually pretty fiery and the static, dreamy quality of cues like "Undersea Exploring" must be designed to lull game players into a hypnotized state of false security. There's also the Silmarian equivalent of a Polish beer haul in "Frolic at Gnome Ann's Land Inn" that's pretty funny. The heavy use of electronics sometimes helps to add to the otherworldly atmosphere, but gets in the way during some of the more action-oriented passages when electronic lines play against or in conjunction with orchestral passages. Thomas's busy, pulsating rhythms and action licks are exciting, though, and hopefully this will be his ticket to frying bigger fish, perhaps if Joe Lo Duca wants a week off from *Hercules* and *Xena*.

The CD comes with a demo of the *Quest for Glory* game, and I became very adept at walking around the Silmarian countryside, stepping over small rocks and, ultimately, staring blankly and getting killed whenever any opponents showed up. I can't help it. I'm a man of peace. —J. B.  
You can order the *Quest for Glory V* soundtrack from [www.qg5.com](http://www.qg5.com), or call 1-800-757-7707.

### Young Hercules ★★½

JOSEPH LO DUCA  
Varèse Sarabande VSD-5983  
15 tracks - 44:12

Joseph Lo Duca's scores for the small-screen *Hercules* and *Xena* programs have been enjoyed by many listeners, as much for their evocation of other heroic soundtracks as for Lo Duca's keen knowledge of utilizing old-school clichés in new sonic environments—effectively combining ethnic instrumentation with Korngoldian fanfares.

When Universal decided to spin-off the Sam Raimi-produced properties as an afterschool program for kids (as opposed to the regular, weekend series for kids of all ages), naturally Lo Duca was brought along to handle the music chores. Unfortunately, in what must have been both an economic decision and an appeal to the small-fry audience, most of the orchestral flourish found in Lo Duca's earlier work is missing here. Gone are the large-scale themes and heroic thunder (only here and there do we even get full orchestra), and in their place come synths and even drum machines, creating a *Hercules* meets *Saved by the Bell* kind of sound. Occasionally, Lo Duca's talent at combining the requisite action tracks with inventive sounds does shine through (as does a blatant riff from Horner's *Aliens*—again), but it's not enough to give a whole-hearted recommendation.

It's less potent, more juvenile—as you would expect—and thematically not as engaging as its grown-up counterparts, so stick with the originals unless you're a completist, or a sucker for the beat that the kids today are all grooving to (or whatever).

—A. D.

## WINDOW TREATMENT

(continued from page 17)

nervous that his tribute would be misconstrued as a more devious ploy. "It's only when you borrow from such an individualistic style that you can sense the borrowing," he explains. "But, I felt it was a good decision because my suspense music was customized to my themes and this particular picture—and it was a little more contemporary."

*Rear Window's* climax begins when the murderer discovers Reeve's meddling and decides to do away with him. Once again, Shire's music moves to the foreground as the film rides its slow-burning anxiety into a frenzied apex. The trouble begins when the murderer notices Reeve's silhouetted figure in his window. It's at this inopportune moment that Reeve's assistant (Daryl Hannah) enters and accidentally exposes Reeve with an elevator light. Shire's first draft of this tense cue built to a sting where the door opened, then dissolved to silence.

At the recording session, Bleckner didn't feel the cue was working, and asked Shire to build to a bigger sting. Shire complied but Bleckner still wasn't satisfied. Shire kept

building his orchestral stings, yet it still wasn't enough. Bleckner then suggested that Shire cut out the silence after the sting, so during a short break, Shire rewrote the cue to include a soft, dissonant string chord after the sting. "It's not the sting, it's the silence after the sting," Shire remembers thinking—duly crediting Bleckner's part in the decision. "This is a place where, even though something's stopped, something has to keep going because, in the background, we still know the killer is seeing him."

Shire kept this tension mounting as the murderer slinks into Reeve's room and cuts his breathing tube. "I wanted an amorphous, atonal texture that was building but not punching too hard," so he turned to twelve tone composition—a 20th century technique which he used in a jazz/funk setting in 1974's *The Taking of Pelham One Two Three*. "I did a long, drawn-out [tone] row. Each section would finish playing it, then there'd be another variation of the row starting in counterpoint to it." As the various rows proceeded, each orchestral section holds its final pitch. By the climax of this five-minute scene, the orchestra has built up an angrily growling ten- or eleven-note cluster.

## Two Happy Endings

*Rear Window* ultimately ends on a happy note: The murderer is caught and an unlikely romance between Reeve and Hannah begins to bloom. Reeve's repeated-note theme makes one last appearance, but this time each section of repetition spins outward and develops into a flowing love theme. It ends the film on a touching, humanistic note, exactly as Shire had argued was necessary. After the first showing of the film, Shire met up again with Reeve at a post-screening fête. Reeve asked Shire to bend down so he could whisper in his ear, then told him that he had just finished talking to the executive who had given Shire so much trouble. Reeve conveyed the short message the producer had left with him: "You know, you were right about the music."

"It's very rare that you have this much gratification," remembers Shire. "This was a very satisfying project to do. I was happy that I fought to get it. It was just the kind of project I had hoped it would be." FSM

Doug Adams is a regular contributor to FSM; you can reach him at [doug@filmscoremonthly.com](mailto:doug@filmscoremonthly.com).

## FOR PROMO'S SAKE!

(continued from page 33)

Burwell's score heightens the twists and turns and is loaded with suspense. A 22:05 promo exists—but not on CD. Instead it was released on cassette tape, available only through Burwell's agent. If you get your hands on it, you will be pleasantly surprised.

### Truman Show: Music from Dailies

This one is a gem. If you have an original of this CD, then you probably worked on *The Truman Show*. These CDs were produced by director Peter Weir, and handed out to the cast and crew—along with Weir's autograph on each CD. During the filming of the movie, the director had already picked out a lot of music that he felt embodied the feeling of the movie, which he would play while running dailies. The track list (total time: 53:22) is worth repeating:

1. Mishima: The Opening (Philip Glass) 2:49
2. Romance: Larghetto (Frédéric Chopin) 10:50
3. Powaqgatsi: Anthem Part I (Philip Glass) 6:50
4. 20th Century Boy (Big 6) 3:12
5. Anima Mundi: The Beginning (Philip Glass) 4:10
6. Facades (Philip Glass) 7:24

7. Wish You Were Here (Pink Floyd) 5:43
8. Shine On, You Crazy Diamond (Pink Floyd) 12:12
9. In Case I Don't See You (Jim Carrey) 0:11

It is little surprise that most of this music was licensed and used in the finished film, with the exception of the Pink Floyd material. This CD is not available, and if you have it and didn't work on the film, chances are someone you know did.

### Turbulence Shirley Walker

Shirley Walker has done incredible work for *Batman: Mask of the Phantasm*, the *Batman* and *Superman* animated television shows, *Escape from L.A.*, and *Memoirs of an Invisible Man*. *Turbulence* was a bomb of an airplane hostage-crisis thriller, but Walker's score made the film half-watchable. Her incorporation of traditional Christmas tunes with a suspenseful, action-packed score made this promo CD (37:35) jump in value. It has been sold for over \$200 in auctions.

### V: The Miniseries

Joe Harnell

### V: The Series

Dennis McCarthy

These two CDs just came out recently, pro-

duced by Super Collector of Orange County, California on behalf of the composers. Many people remember *V*—the original Kenneth Johnson sci-fi miniseries—and Joe Harnell's score (57:56) is a powerful work, often referencing Herrmann's *North by Northwest*. It had actually been included years before on a 2CD promotional set, *The Best of Joe Harnell*, which also had music from *The Bionic Woman* and *The Incredible Hulk*, plus Harnell's UA logo.

The other CD (59:05) contains the scores from a few major episodes of the subsequent *V* series, by Dennis McCarthy. Super Collector previously assembled a CD of McCarthy's music to the six-hour miniseries, *V: The Final Battle*.

Both of the *V* CDs should be available from Super Collector (714-636-8700) and other dealers for around \$20 each—but don't be surprised if you see the price jump in the next few months.

There are other promo CDs which were not covered here. The general rule seems to be "pick it up as soon as it's out," because it will become increasingly harder to get the CD as time passes—especially at the price at which it was initially offered. FSM

Dan Goldwasser is the Director of West Coast Operations for Soundtrack.Net, <http://www.soundtrack.net>. He can be reached at [dsg@soundtrack.net](mailto:dsg@soundtrack.net).



(continued from page 13)  
appreciation for the beautiful things in life!

Brad Taylor  
Van Nuys, California  
JBT9955@aol.com

## The Merry Men of Isfahan

This editorial frankly surprised me. I was delighted to see Korngold on the cover, and then amazed to see you say that you would have preferred a blockbuster. That's not to say I only want golden oldies—I am only 31, and certainly enjoy some of the modern scores. But Korngold is a classic, and worthy of a cover. His music will be playing when other scores have gone the way of the dodo. The thing that surprised me most of all was how you seemed to take it for granted that most people wouldn't appreciate the music.

I have no first-hand knowledge of the theatre-goers of the 1930s when Errol Flynn's *Robin Hood* first graced the screens, but I did have an unusual experience: I do a lot of traveling, and whenever I visit a country, I go to the cinema to see a locally made film and a "western" (non-local) film. Usually there are no subtitles in the local film, but it is still entertaining, and completely different from the Hollywood-style film.

Watching *True Lies* in Vietnam with all the actors' voices dubbed by a single person in monotone is certainly amusing.

My wife and I spent a month in Iran in 1996, and while in Isfahan, we came upon a huge crowd. They were waiting to see the 1938 *Robin Hood*. The next two sessions had completely sold out, but I couldn't miss the opportunity to hear Korngold's magnificent score in a cinema, so we bought tickets for the 9PM session.

What an event! The cinema was completely packed: families, young couples, elderly couples, groups of boys, groups of girls, and a few children. The atmosphere was electric. The movie began, and talk about audience participation! Huge cheers for the hero, combined gasps for the scary scenes, and at one point, Robin lifts Marion's hand to kiss it, and suddenly he is putting the hand down: the film had been cut so you couldn't see Robin kiss Marion's hand. The audience went wild. Whoops, shouts, whistles, claps and other excited noises indicated that they knew what Robin had done, even if they couldn't see it. It reminded me of the audience participation in *Cinema Paradiso*. The audience cheered so loudly I couldn't believe it when the evil sheriff of Nottingham got his comeup-

pance. It was fun to turn around and watch the audience, completely engrossed.

Never have I come out of a cinema feeling as though I had taken part in a group experience. I will never forget it. And of course, Korngold's music was wonderful. I knew every nuance that was coming up, and that added to the heightened sense of involvement.

Simon Walmsley  
Epping, NSW, Australia  
simon@silverbrook.com.au

What a neat story! Thanks, everyone, for your Golden comments. Keep the faith!

## Correction:

In Vol. 3, No. 10, the review of *A Merry War* (pg. 30) was credited to Travis Halfman. It was actually by Andy Dursin.

Whether you love the music of Korngold or the sonic stylings of the Teletubbies, we want to hear from you. Send your letters to:

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5455 Wilshire Blvd Suite 1500  
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or to mailbag@  
filmscoremonthly.com

## READER ADS

### FOR SALE OR TRADE

Michael Contreras (1718 Willowbend, Deer Park TX 77536; ph: 281-478-4715; muyslayer@aol.com) has for sale the following CDs: *Avalon* (Newman, \$30), *Presumed Innocent* (Williams, \$30), *El Cid* (Rózsa, Sony, \$75), *King of Kings* (Rózsa, Sony, \$75), *Apollo 13* (Horner, authentic promo, \$75), and many more for \$5 to \$15. Call, e-mail or write for a list.

Laurent Semhoun (3 rue Joanes, 75014 Paris, France) has CDs for sale, including rare items by Delerue (*Summer Story*), Barry (*Ruby Cairo*), Morricone, Horner, Elfman, Goldsmith (40 items: *Link*, *Burbs*, *Raggedy Man*), Jarre (*Dreamscape*), Williams (*Indiana Jones 1, 2, 3*). Write for list.

Steven Dixon (27 Redcar Lane, Redcar, Cleveland TS10 3JJ, England; Juanito@mail.omnitel.it) fax: 0039-052-387-7523 [Italy]; has for sale LPs *Gianni Morandi* (RCA 1963), *Gianni's Portrait* (contains Morricone's *I Maniac*, RCA 1964), *Gianni Tre* (RCA 1965), *Gianni Four*

(RCA 1966). All contain Ennio Morricone film work as composer and arranger.

Brad Taylor (360 N Bedford Dr #215, Beverly Hills CA 90210; ph: 310-247-9955; JBT9955@aol.com) has the following film composer promo CDs for auction ending Saturday, March 20 at 5PM, PST: 1) *A Woman of Independent Means* (Laura Karpman). 2) *Every Dog Has Its Day* (James Wesley Stemple). 3) *Red, White & Blaine* (*Waiting for Guffman*). 4) Music from the Soundtracks of *The Persecution*, *A Formula for Mayhem* and *The Real Adventures of Jonny Quest* (Gary Lionelli). Write for other auction titles.

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### UPCOMING DEADLINES

April/May '99, Vol. 4, No. 4: March 5  
June '99, Vol. 4, No. 5: April 30

### NOTES FOR ALL ADS

For auction closing dates, we recommend selecting something 8-10 weeks after the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

## UPCOMING ASSIGNMENTS

(continued from page 9)

David Reynolds *Jaybreaker* (Sony), *Warlock* (sequel), *George B.*

Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).

David Robbins *The Cradle Will Rock* (d. Tim Robbins).

J. Peter Robinson *Waterproof* (Lightmotive), *Detroit Rock City* (Kiss movie).

Gaill Schoen *Deja Vu* (indie).

John Scott Shergar, *The Long Road Home*, *Married 2 Malcolm* (U.K. comedy).

Marc Shaiman *The Out of Towners*, *Kingdom of the Sun* (Disney), *Story of Us* (d. Rob Reiner).

Theodore Shapiro *Six Ways to Sunday* (Debbie Harry, Isaac Hayes), *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

Edward Shearmur *Cruel Intentions*.

Shark *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

Howard Shore *Gloria* (Mandalay), *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas *Hoover* (Ernest Borgnine).

Marty Simon *Captured*.

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

B.C. Smith *The Mod Squad* (MGM).

Neil Smolar *The Silent Cradle*, *Treasure Island*, *A Question of Privilege*.

Curt Sobel *Cool Dry Place*.

Darren Solomon *Lesser Prophets* (John Turturro).

David A. Stewart *Cookie's Fortune* (d. Robert Altman).

Michael Tavera *Girl, Excellent Cadavers* (HBO), *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

Joel Timothy *Waiting for the Giants*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.

Ernest Troost *One Man's Hero* (Tom Berenger), *The Island of Skog* (animated).

Brian Tyler *Final Justice*, *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Munja).

Chris Tyng *Bumblebee Flies Away*.

Steve Tyrell *Twenty Dates*.

Don Was *American Road* (IMAX).

Wendy & Lisa Foolish.

Michael Whalen *Romantic Moritz*, *Kimberly* (romantic comedy).

Alan Williams *Angels in the Attic*.

David Williams *The Day October Died*, *Wishmaster 2*.

John Williams *Star Wars: Episode One The Phantom Menace* (d. George Lucas).

Debbie Wiseman *Tom's Midnight Garden*.

Peter Wolf *Widows* (German, animated).

Gabriel Yared *Message in a Bottle* (Kevin Costner), *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

Christopher Young *Judas Priest* (Emma Thompson), *Entrapment* (Sean Connery).

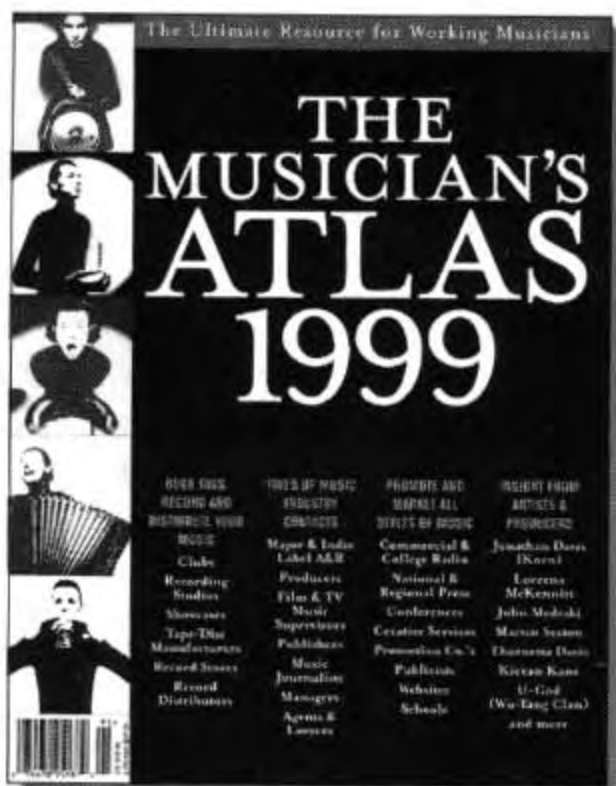
Hans Zimmer *A Taste of Sunshine*, *Gladiator* (d. Ridley Scott, Roman movie).

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-937-9890, or e-mail Lukas@filmscoremonthly.com

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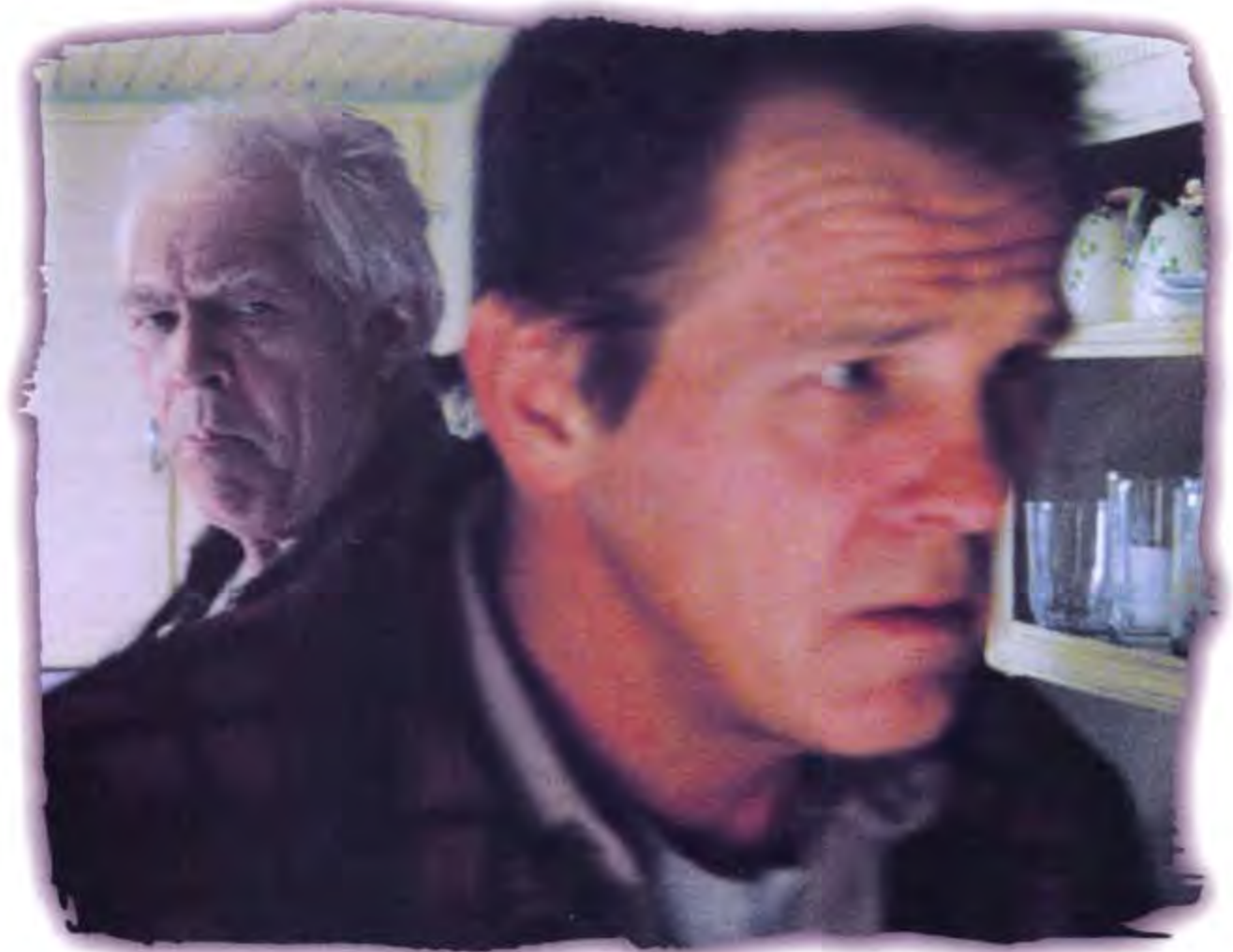
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